The Illustrated LONDON **NEWS** 

Louis Heren on J. Edgar Hoover. September issue. 25p.



JANE GOODALL'S ten years' intimate observation of chimpanzees in the wild started at the primpting of Dr Louis Leakey Ithe discover of "Nuteracker Man" in the Olduvai Gorge in Kenya).

Fascination with animals from child-bood had taken been to Africa, and it was possible that an understanding hood had taken her to Africa, and it was possible that an understanding was after she had worked as a digger for Leakey that he first talked to her shed light no the behaviour of our

about the chimpanzees living on the shores of Lake Tanganyika.

The chimpanzee is found only in Africa, where it ranges from the west coast, across the equatorial forest belt,

stnne-age ancestors.

Jane Goodall had found her life's work. And on arrival at Gumbe she found too "the surt of African forest of which I had always dreamed . . . to a point just east of the Lake. Here, in the remote, mountainuus and rugged founde National Park of Tanzania live giant huttressed trees festnuned with lianas and, here and there, brilliant red nr white flowers that gleamed through

the dark foliage." There were fast-fluwing shallow streams, above which flashed kinglishers and other forest hirds; and 100ft overhead, the forest eanupy shut out most of the sunlight.

Fur months, as she learned to tind her way through seemingly impenetrable jungle and hecame familiar with the Gombe's valleys and mountains, she saw little of the chings, for usually her approach was the signal for their hasty and alarmed retreat. Then one day she came upon an open peak about a thousand feet above the Lake, with a superh view over a valley. It became the Peak," the very best vantage point for watching chimpanzees in the whole

of the Gombe Stream sanctuary." From it she was able to observe the chimpanzees and just as importantly they were able to see her. From having tu he content with watching through binoculars at hundreds of yards' distance, she was able gradually to creep closer, until they would calmly sit only

a few feet away. Chimpanzees wander in search of food, and it was the fruiting of palm trees that first brought a stray chimp -one whom she knew as David Greybeard—into her camp site by the Gombe Stream. After this bananas were left out for any more whu chanced by—and in time the chimps

eame to accept her eamp as a place where ripe food was to be found. Jane Goodall was able to begin in earnest her important study: regular observation of hehaviour among the same known individuals.

Meanwhile Hugo van Lawick bad

joined her as her expedition official photographer—they were in fact to marry early in 1964—and over the years mure members were recruited to the team. By the end of the Sixties her camp had become the Gombe Stream Research Centre, of which sbe was the Scientific Director, with ten or more students studying different aspects of chimpanzee behaviour.

the Shadow of Man: Jane Goodall begins her engrossing bry of family life among the chimpanzees—the st full, detailed study in the wild of a life-style at may hold important lessons for human society

# FLO AND HER CHILDREN

APPEAL, THAT STRANGE ery, that radiation of a certain inable IT, is a phenomenon by inexplicable and just as us amongst chimpanzees as line. Old Flo, locredibly ugly iman standards, undoubtedly ore than her fair share of it. one time I thought it was y because she was an old, herefore experienced, female he males got so excited when became sexually attractive. I know hetter, for there are hold females who are almost and at such times and some ed at such times, and some ones who are courted as

edly as Flo. ve names to the chimpanzees n as I was sure of knowing if I saw them again. Some sts feel that animals should them is anthropomorphic—
have always been interested
inflerences between indiviand a name is not only more Qual than a number but also sier to remember.

ent Flo. with her deformed. s nose and ragged ears, was recognisc. Her youngest ng when we first met was ar old Fift, who still rode there on her mother's back; to be seen wandering

when Fift was about threeialf years old she still from her mother for a few is every two or three hours, umped occasionally on to ack, particularly if she was s or startled. She also still her mother's nest at night. In had by that time attained y. Some young inales of this fairly independent of their s, but Figan spent most of is travelling about with Flo

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son, was seldom seen with his family that year: he was then an adolescent of about eleven years.

Flo often travelled with another old mother, Olly, Olly's long shaped face was also distinctive: the fluff of hair on the back of her headthough no other feature—reminded me of my aunt, Olwen. Olly was also accompanied by two children, a daughter (Gilka) younger than Fifi, and an adolescent son, about a year older than Figan.

Flo really did look very old She appeared frail, with but little flesh on her hones, and thinning hair that was brown rather than black. When she yawned we saw that her teeth were worn right down to the gums. But we soon found that her character by no means matched her appearance: she was aggressive, tough as nails, and easily the most dominant of all the females at that

For the most part she was relaxed in her relations with the adult males; often I saw her grooming in a close group with two or three males out in the firests, and in our game she showed an hesitain our camp she showed nn hesitation in joining two we called David Greybeard and Goliath (who was at that time the dominant member, of the lonse community of chimps we knew) to neg inr a snare of the hananas we provided ...

Olly, on the other hand, was tense and nervous in her relationships. She was particularly apprehensive when in close proximity to adult males, and her hoarse, frenzied pant-grunts rose to near hysteria if high-ranking Goliath approached her. She had a large pendulous swelling in the front of her neck which looked exactly like a goitre. It may, in fact, have been one, for they are not uncommon amongst African women in the area; and if so it might account for much of her nervous behaviour.

When a female chimpanzee comes into heat—or into oestrus as a scientist would say—the sex

I WAS IN LONDON, PREPARING for my marriage to Hugo van Lawick, when letters came telling us that Flo had horne a son. We could not change our wedding plans, but we cut our honeymoon to only three days in order to get back as quickly as possible.

When we finally made it hack to the chimps, Flo's new infant, whom we subsequently called Flint, was

round towards us. His small, pale, wrinkled face was perfect, with brilliant dark eyes, round shell-pink ears and slightly lopsided mouth—all framed by a cap of sleek hlack hair. He stretched out one arm and flexed the minute pink fingers, then gripped Flo's hair again and turned to nuzzle and rootle with his mouth until he

kocated a nipple.

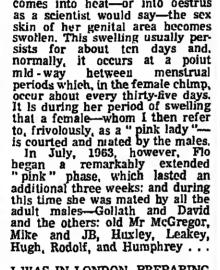
Flo helped him, hitching him a
few inches higher and late a hetter position for suckling. He fed for about three minutes and then seemed to sleep. When Flo moved away she carefully supported him, holding one hand under his back.

tiny infant. She had heen accompanied, as usual, by Fifi and Figan: hahy, and Fift had spent a lot of time grooming her mother. Subse-quently Figan had see ned less interested in his new sibling, whilst

what a chimpanzee really is.
Our only disappointment that
year was the fact that we missed
the first few weeks of Flint's life,
but the birth of a baby to Melissa,
a younger female, almost made up

The heat of the day was over, and the sun low in the sky, when we first saw the tiny infant. As Melissa came down the slope towards our eamp she moved on three limbs, supporting the newborn with one hand. Every so often she stopped and seemed to disentangle something from the undergrowth; when she got closer we saw that this was the placenta, still attached to the baby by the

Melissa came right up to us, quite unafraid for her infant. She seemed dazed, her eyes not quite focused, her movements slow and uncertain. She sat down, the haby euddled between her thighs, her



we subsequently called Flint, was already seven weeks old. But he was still incredibly tiny, still quite hairless on the pink underside of his tummy and chest. If I shut my eyes for a moment

I can still recapture, six years later, the thrill of that first moment when Flo came close to us with Flint clinging beneath her.

As his mother sat, Flint looked

On February 28, 1964, we learned, Flo had been in camp, still very pregnant: the following day she had appeared with the hoth had sat and stared at the Fifi had become increasingly

fascinated.

It was to be an exciting year for us, in which we were able to record, on paper and on film, the week-by-weck development of a wild chimpanzee Infant. Flo and her family had been well known to us hefore: nnw they became an integral part of our lives. We learnt a great deal about their behaviour hy objective recording of facts, but we also became increasingly aware of them as individual helngs: intui-tively we "knew" things about them which, as yet, we could not hegin to define in scientific terms. We hegan, though indeed "through a glass darkly," to understand

for that.

umhilical cord.



feet crossed under his tiny rump, her arm hebind his head. For some while we could not see the infant at all and then as she finished her few hananas, she removed her eneircling arm.
The haby's head fell hack on to

her knees, and Melissa, looking down, stared and stared at the tiny face. Never had we imagined such a funny twisted-up little-face. It was comical in its ugliness, with large ears, small rather pursed lips, and the skin jucredialy wrinkled and bluish black rather than pink. His eyes were screwed tight shut against the fading light of the sun, and he looked like some wizened gnome or hohgohlin. We

christened him Gohlin nn the spot. Melissa gazed down at her son for fully two minutes before she placed one hand behind his back and set off to make her nest for the night, Hugo and I followed, keeping well behind.

Every fifteen steps or so Melissa

stopped and sat for a few moments hefore moving on, still supporting the infant with one hand, the placenta still trailing It was dusk when she reached a tall leafy tree and climbed up, and we could

Jane Goodall-Baroness Jone van Lawick-and friends. It took her patient months before she could juin claimps on the move

hardly see by the time she had finished making her hed. We left her then, climbing hack down the mountain to our forest home, rather silent as we thought of the young feorale, bewildered by the miracle of hirth as so many other mothers have been throughout the centuries, animal and human alike. For the first time since leaving her own mother, Melissa was sharing her nest with another chimpanzee.

I HAVE ALWAYS THOUGHT that human children become in-creasingly fascinating as they grow out of the helpless haby stage and hegin to respond to people and things. Certainly a chimpanzee baby becomes more attractive as it grows older, not only to its mother and siblings, but to the other members of the community -and to more human observers.

For Hugo and I, the privilege of heing able to watch Flint's progress that year remains one of the most delightful of our experiencea -comparable only with the joy we were to know much later as we watched our own son growing up. When Flint was three months

old he was able to pull himself about on Flo's body, taking handfuls of her hair, pulling with his arms and pushing with his feet. And, at this time, he hegan to respond, when Fifi approached, by reaching out towards her. Fifi became more and more pre-

occupied with him. She hegan to make repeated attempts to pull him away from his mother. At first Flo limily prevented this, but even when Fih persisted, pulling at her hrother again and again, Flo never punished her.
Sometimes she pushed the child's hand away, sometimes she

simply walked away, leaving Fifi rocking slightly, her limbs contortocking slightly, her limbs confor-ted. And sometimes, when Fife was extra troublesome, Flo. instead of repulsing her advances, either grouned her or played with her quite vignrously. These activities usually served to distract Flfi's attention, at least temporarily, from her infant brother. from her Infant brother.

As the year wore on it seemed that Flo, perhaps as a result of playing so often with Flint and Fifi, her two younger children, hecame more and more playful. Often, as the weeks passed, we saw her playing with both Figan and twelve-year-old Fahen, tickling them or chasing with them round and round a tree-trunk, with Flint hanging on for dear life.

On one occasion, in the middle of a romp with Fahen, this old female lowered her halding head to the ground, raised her hony rump in the air, and actually turned a somersault. And then, almost as though she felt slightly ridiculous, she moved away, sat down, and began to groom Flint very intently.

When Flint was thirteen weeks old we saw Fifi succeed in pulling him away from his mother. Flo

was grooming Figan when Fifi, with infinite caution and many quick glances at her mother's face, hegan to pull at Flint's foot. Inch hy inch she drew the infant towards herand all at once he was in her arms.
To our surprise Flo, for the first

few moments, appeared to take no notice at all. But when Flint, who had possibly never before lost conreached round and held his arms towards her, pouting his lips and uttering a soft "hoo" of distress, Flo instantly gathered him to her breast and bent to kiss his head with her lips.

Flint eagerly sought the re-assurance of his mother's breast, suckling for a few moments before turning to look at Fifi again. And Fifi, her hands clasped behind her head, her elbows in the air, stared and stared at Flint.

Ten minutes later Fifi was again permitted to hold Flint for a short while but, once more, the moment Flint gave his tiny distressed whimper Flo rescued him. And Flint, as hefore, suckled briefly when he regained the security of his mother's arms.

After this not a day passed but

continued on next page



# Beau Nash would never have banned Churchwardens if hed known about Balkan Sobranie

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## FLO AND HER CHILDREN

that Fifi pulled her infant much harder to get down hy brother away from Flo. As time himself, hut Flo, of course, passed Flint hecame accus- was very watchful—as indeed tomed to the arms of his was Fifi-and one or other of sibling and so she was able to his guardians reached to hold him for longer and longer rescue him the moment he before he uttered the tiny gave his soft whimper. Flo was sound that, for the next nine months, would hring Flo hastening to his rescue. Flo even permitted Fifi to carry amongs Flint when the family group. wandered through the forests.

One day, when Flint was just under five months old, Flo got up to go and, instead of pressing Flint to her helly, took his arm in one hand and hoisted him over her shoulder on to her hack. There he remained for a few yards hefore he slipped down and clung to her arm.

For a short distance Flo continued, with Flint gripping around her elbow, and then she pushed him back under her tummy. But the next day, when Flo arrived in camp, Flint was clinging precariously to her back, hanging on to her sparse hair with his hands and

After this Flint nearly slways rode on Flo's back or else dangled heside her whilst she walked the mountains; this was not surprising, for all infants, after a certain age, start riding their mothers rather than clinging on beneath. But we were astonished to see that Fifi, when next we saw her take Flint, also tried to push him on to her back. This was surely an example of learning hy direct observation of her mother's hehaviour.

IT WAS ABOUT THE SAME time as Flint hegan to ride on Flo's back that we first saw him take a step hy himself. For some weeks previously he had heen able to stand oo the ground balanced on three limbs and clinging to Flo's hair with one hand; and occasionally he had taken a couple of steps in this manner.

On this particular morning he suddenly let go of Flo and stood hy himself, all four limbs on the ground. Then, very deliherately, he lifted one hand off the ground, moved it forward safely, and paused. He lifted a foot off the ground, lurched sideways, staggered and fell on his nose with a whimper. Instantly Flo reached out and scooped him into her

. But that was the beginning. Each day after that Flint walked one or two steps farther, but for months he was incredibly wohhly. Constantly be got his hands and feet muddled up and fell—and always Flo was quick to gather him up. Often, indeed, she kept one hand under his

tummy as he tottered along.

Just after he hegan to walk Flint began to try to climb. One day we saw him standing never managed to get hoth feet off the ground at once, and after a few moments he fell hackwards on to the ground. Subsequently he re-

ing further tumbles. a short way quite easily. Like making.

continued from preceding page a human child he found it equally quick to seize him if she saw any sign of social excitement or aggression amongst other members of the

> When Flint tottered up to one of the adult males-David, or Goliath, or Mike-they a spoilt human child, wanted more and more attention.

not, I think, deliherate—it just happened that he was about to leave. Flint stopped dead, staring with widening eyes at the male's retreating rear; and then, stumbling along with frantic haste, falling again and again on his face, Flint followed. All the time he uttered his soft whimper. Within minutes Flo was rushing to retrieve him

But that was only the start of it, and for the next few weeks Flint was always whimfrom the infant for any reason whatsoever. Quite often the male concerned, uneasy per-haps at the little calls following in his wake, stopped or turned back to pat Flint.

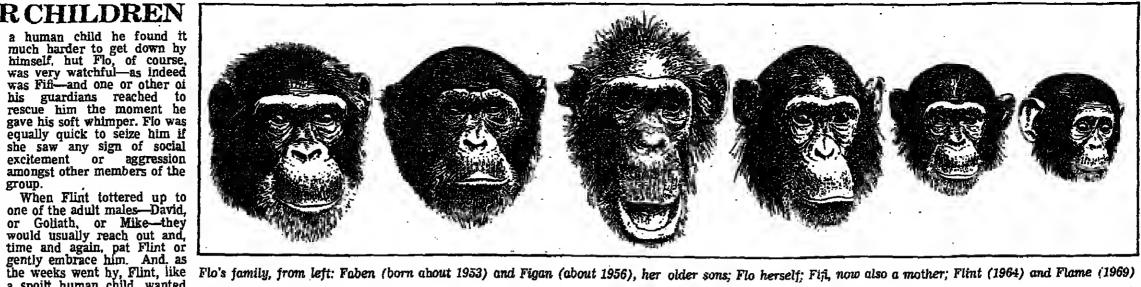
When Flint was one year old

DURING THE SIX YEARS since Flint and Gohlin were born, twelve healthy infants bave heen born to our group with a spoon much more (including another, Flame, to old Flo) and, although some of them died hefore they were a year old, our observations on them and their mothers have until the mother of them and their mothers have Quite often a small child taught us much.

other chimpanzees except their for minutes on end, his mother own siblings. True infants, may have to tell him repeatedly from the age of three months on stop, or snatch the plate onwards, ofteo reach out to away, or smack him hefore he

on their mothers for several rewards are stern glances and years. Most youngsters con-tinue to suckle and sleep with Such behaviour is s them for over four years and, times lahelled deliberate One day we saw him standing upright, holding on to a tiny sapling with both hands, and gripping it first with one foot and then the other. But he group or some other danger hefore they start to use most never managed to get hoth

peated this performance ment: he learns to move easily several times, and Flo, as she groomed Fifi, idiy held one and through the trees, and he hand behind his back, preventhis manipulation of objects-A week after his first such as hranches and twigs attempt Flint was able to climb whilst he is feeding and nest-



Flint first attempted to make One day as he wohbled up to a nest—though not, of course, Mr McGregor, the old male got in a tree, as it should be—up and moved away. It was when he was ten months old. He bent a little twig over and sat on it on the ground in the approved manner. Then he bent a handful of grass stems on to his lap. After this I sometimes saw him trying to make nests as he dangled in midair, hending down twigs and attempting to hold them under him with his feet as he reached for more.

During the next few months Flint hecame more and more proficient and, like other year-old infants, he often made a pering along after one or other old infants, he often made a of the adult males who had nest whilst he was playing not deigned to stop and greet around hy himself in a tree. him or who had walked away Sometimes he lay in it for a short while, hut more often he just bounced around in it, often hreaking it apart and theo, after a few minutes, making another.

This constant practising means that when a youngster he was still wohhly on his legs, hut he was quick to hounce towards any game that was in progress, and eager to hurry over to greet any newcomer that joined his group. He was, in fact, heginning to take part in the social life of his community means that when a youngster is four or five years old and ready to sleep on his own he is skilled in nest-making techniques. It is the same with the use of twigs and sticks for insect-eating: infants play with and poke about with such materials long before they are interested in using them for and poke about with such materials long before they are interested in using them for the serious husiness of feeding.

Human infants, by and large, learn to toddle and climb the stairs and feed themselves

Quite often a small child shows a remarkable lack of per-Bahies of under five months are normally protected by their mothers from all contact with ing the table with a tin plate other chimps sitting close hy hut usually their mothers pull their hands quickly away.

Like human children, chimps away, or smack him herore he herore he away, or smack him herore he herore he panzee children are dependent despite the fact that his only

Such behaviour is someyears old.

During this period of dependence the infant gradually masters his physical environment: he learns to move easily and rapidly over the ground and through the trees and he elders.

Of the suhmissive gestures of the adult communicatory system during interactions with their elders, and they, too, during the first year of life, show a surprising lack of perception as to the mood of their elders.

> At this time it is the chimpanzee mother who must keep a watchful eye not only on her child hut also on the other Dovid Greybeard (top left) and Goliath; below. Mr McGregor individuals around them. Some (left) and fearsome Mike, Goliath's rival-to-be



Olly's family: son Evered (about 1955), timid Olly, and Gilka (1961)

situations which do not seem to be dangerous at all. I It was even worse, so far as Perhaps some of the argu-remember, when Olly's daugh- Olly was concerned, when Gilka ments have arisen hecause

showing off in front of a circle was distracted from her child. Showing of grown-ups, Gilka would yet on none of these occasions stand upright, swinging her arms and stamping her feet, or pirouetting round and round. If she approached one of the males he usually respoo
of the males he usually respoo-

mothers appear to be over-nearly always hurried up, pant-gory of hehaviour in scientific cautious, and repeatedly grunting nervously, touched circles: what is it? what is "rescue" their infants from the male submissively, and took its function? how should it Gilka away, It was even worse, so far as

ter Gilka was just a two-year-tried to initiate play with a in human children two entirely old, how excited she always mature male. Most males rewas on the rare occasions when her mother remained, for a cheerful advances hut, as soon old who, with intense conceuwhile, in a hig group where as Oily noticed, she hurried up tration, huilds ten blocks into structure there were a number of adult and either took Gilka away or a tower, is said to be playing society. malea.

Like a little human girl that, quite often, his attention pletely different sort of showing off in front of a circle was distracted from her child. hehaviour to that shown hy

he defined?

ded hy reaching out to pat her three years old it often seems a branch under him for a nest or to tickle her in the most that they do little else. Play or who sttempts to catch a tolerant way possible; yet Olly is a much argued about catetotally inadequate piece of grass, is probably performing behaviour that is equivalent to tower-building in the human child. But most of the activity which, in chimpanzees, we refer to as playful, is of the romping, laughing type shown by the human child when he

Young chimps often play hy themselves when no playmates are available, swinging ahout in a tree, jumping over the same gap on to the same springy hranch time after time, somersaulting or gamholling on the ground. Mostly, however, they like to play with ever, they like to play with tumble play than do females, each other, chasing round and round a tree-trunk; leaping, one after the other, through the tree-tops; dangling, each from one hand, while they spar and hit at each other; play. fully hiting or hitting or tickling each other as they wrestle on the ground. Whether or not scientists

ever agree as to the function of play, it certainly does serve, for one thing, to make the growing youngster familiar with his environment. He learns, during play, which type of hranch is safe to jump on to and which will hreak, and he practises gymnastic skills, such as leaping down from one hranch and catching another

far helow which, when he is older, will serve him in good stead—during an aggressive encounter with a higher-ranking individual in the tree-tops, for instance.

It is not true, as some people have suggested, that he would learn these facts just as well during feeding, normal locomotion and so on, for these routine activities seldom necessitate wild leaps.

Over and above these considerations, social play certainly offers the young chimp the opportunity to become familiar with other youngsters. He learns which of them are physically stronger than he is; which ones have mothers higher-ranking than his own— who may retaliate, if a squabhle hreaks out, with unpleasant consequences to himself.

He discovers which of his playmates can be intimidated by a show of strength and which of them will, in a similar context, turn round and call his bluff. In other words, he learns something of the complex structure of chimpanzee structure

However, whilst play may he a type of schooling for the young chimp, it is, quite ohviously, a most enjoyable one. Many mothers have great diffi-culty in persuading their offspring to leave a game when they themselves are ready to

Flo sometimes coped with the task of wresting Flint from his playmates hy playing with him herself. Then, when she dragged him away hy one foot, he apparently continued to re- for errors until he reached gard it as a game, for he often age when he could understa laughed as his hack humped the reason behind the ren over the uneven ground. I was always reminded of keep him with us and to give the contioued always reminded of keep him with us and to give the contioued him frequent physical a mental reassurance.

an earlier age than do females. @ Bugo and Jabe van Lawick-Goodall But there is one major difference, and that lies in the precocious sexual development wan Lawick - Goodoll. u of the male infant.

the pink swellings of fema I remember Flint strugglin reach a female in this s almost before he could w Once he did get to her, made repeated attempts mount her as she reclined the ground. At that time I astonished, hut subsequent! became clear that this normal behaviour for a n infant, although, to be si Flint was somewhat forward

During the chimpan youngster's fourth year very tolerant atmosphere which, up to this time, he been nurtured, gradually gins to change. His r sessions become rougher wilder, and older chimpans are quicker to threaten him he behaves incautiously. T youngsters are actual weaned, and weaning can a very trying husiness inde lasting, in some cases, for or a year

I was at the Gombe Stre for several months during 19 when my own child was on way and also during the follow ing year when he was with as a tiny haby. I watched chimpanzee mothers cop with their infants with a r perspective.

From the start, Hugo an had been impressed with ma of their techniques and made a deliberate resolve apply some of these to raising of our own child. First we determined to give our be a great deal of physical c tact, affection and play. was breast-fed. more or less demand, for a year. He was a left to scream in his crib.

Wherever we went we to him with us so that thou his environment was off changing, his relationship w his parents remained stat When we punished him quickly gave him reassurar through physical contact, wh he was small, we tried to tract him rather than simprevent him from doing son thing naughty.

As he grew older it became increasingly necessary, course, to temper chimpans chimpanzee, infant. Neverti less, we tried not to punish h

alert and lively, mixes we with other children and adu alike, is relatively fearless at thoughtful of others.

In addition, and quite comments and adults of the state of the

trary to the predictions of ma of our friends, he is very dependent. But then, of com he might have been like t Male infants usually start to threaten and attack others at him up in a quite different w-

photographs by Hugo From a very tender age the Lawick, to be published male shows great interest in October 18 by Collins of £2

# Next Sunday: The pains of growing up

snort way quite easily. Lik	e maxing.	individuais a	round them. Some	(test) ona searsome m	ike, Golioth's rival-to-be	hranch and cater	ung another	. Of grown	ig up
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Splash in Pool

EDINBURGH'S first lunch-time theatre spot, The Pool, born last February and strugghing to flourish ever since, is to be awarded £1,000 by the Scottish Aris Council. The award is in the form of £500 bursaries to The Pool's fuunders—Edinburgh graduate John Cumming and Bradford graduate Phil Emanuel. They can now secure the lease of their promises

graduate Phil Emanuel. They can now secure the least of their premises in Hanover Street until next March, splash more on publicity and pay the rates. They deserve to succeed. They've been playing to daily audiences of between 300 and 600 during the Festival.

BRITISH CALEDONIAN airlines and Scottish Opera have worked out the neatest culture package. For £86 you get a return flight to Glasgow in December for Scottish Opera's production of Wagner's Ring. The cost includes hotel, bed and breakfast, a busic and from the opera house

be staging Britten's "Midsummer Night's Dream" in the spring.

The Lyceum is shortly to have its own

studio theatre, for which producer Bill Bryden, newly arrived from London's Royal Court, is planning a schedule. It will include a new Andrew Dallmeyer play which puts Calley and Manson in one cell, and Briden's own plant if William Paraching.

Bryden's own play "Wilkie Rough."
Rough was Bryden's grandfather who
took part in the Communist strikes
on Clydeside in 1918. Bryden's theme

bas an unhappy relevancy at this

• 1972 art show plans

PLANS for the Edinburgh Festival of 1972 on the art side envisage an

exhibition on the nude, another exhi-

bition called "The Face in the Mirror"—in other words artists' seif-portraits. And the possibility of challenging Scotland's young modern artists out of their minds. As the

New studio theatre

Flight to Wagner

MAURICE WIGGIN ON TV's FACTS OF LIFE GEORGE STEINER: THE ROLAND LEGEND RECORDS OF THE MONTH



**NEWS IN THE ARTS** 

Artists battle over Scots Academy

KENNETH PEARSON IN SCOTLAND

IF YOU CAN COUNT the Battle for the Edinburgh Opera House as won,

the next fight in Scotland will take place on the field of fine art. The first signs of the coming skirmish are to be found in the Belgian Surrealists' exhibition in the Royal Scotlish Academy. A small note there

states that some pictures were not bung for lack of space. In other words, Edinburgh now needs a Hayward Gallery of the North. Starting next spring negotiations will begin to ease the grin of Scottish academicians from off that fine building on the Mound. But as these artists enjoy

# A human 'Lear'

# DINBURGH THEATRE | HAROLD HOBSON

MOTHY WEST is an enjoyable a ir. The general public, peuple s o go lo the theatre to have a good e, are likely to take a higher view Toby Robertson's Prospect Theatre duction in the Assembly Hall than erities and professors. It is ved in a bright, unvarying light

a bare stage, and though it lasts three and a half hours the pernance is brisk throughout. It omplishes a marathon race at a Fint, and both Mr West and the nucleon as a fresh at the end as the beginning.

alr Robertson has no new inter-tations to uffer; only a conven-galism which he polishes shining thi. He has one elever fouch, and it on its own terms, is a mistake. brings on Edmund to start the y, and makes him smirk cynically the audience. But this does not faid a cynical version of Lear; it just a modish trrelevance. After it we plunge with enthusiasm into a perfectly straightforward reading the text and before very large to the text. the text, and before very iong we lise, perhaps to our surprise, that text is actually rather good.

a Lear's unhappy rage when seril and Regan reject lum, Mr st's anger rises and swells very ily, collapsing pathetically into otence, and the threat to do un-itioned things is truly unnerving, in the main Mr West takes Lear

When Lear calls upon the vens to make his eldest daughter ren, it is evident that Mr West is granuly displeased, but the speech is not sear and blister. The over-laming ruin that comes upon Lear ins in this production with the re peevishness of Cordelia. Lear his family to play a game of love sches, and Cordelia | Fiona ker| priggishly breaks it up. She ics a public fool of her father, naturally he is incorporal. naturally he is incensed. His ised hot temper then flares up in its personal relationships, and the ilt is misery and death for prac-ily everybody, good and had alike. ng Lear is often regarded as a rbuman play, a view that has many actors to try to blow themes up into grandiose proportions nany dreary stages. The Prospect luction is not superhuman, but

THE QUEEN'S, after Hugh lard's uproarious but wanly knock at Irish vulgarity, e Patrick Pearse Motel," comes p. another farcical satire on geois materialism, this time iplified in a prosperous American sh family, by Larry Gelbart, or of A Funny Thing Happened he Way to the Forum.

ernly dismissing an uprush of dy wisecracks of the sort that the name of the late Dorotby er 1" The sooner the hetler"? inc cheer for Brooklyu balder-"") I must regretfully report a sy and coarse-grained enternent which can only set one ong for Neil Simon or the Jules cr of Little Murders. ididly frightful apartment, with ed-cell quilted walls, tiger-skin

iture, and innumerable tele-

COURTENAY'S essay into drag harley's Aunt, the opening pro-ion of the new 69 Theatre Comseason at the University Theatre anchester, owes more to the tran of Arthur Lucan's Old Mother than to Mr Danny La Rue. We never allowed to forget that he aring trousers. Prompted by his lity of face and form, his grimand his rugger dives, we share discomfort in Brandon Thomas' in ues classic and enjoy it all the for that. His is an altogether

numan. The gods and titans have departed, and only men and women of normal size remain. The gain is remendous, fur we have a shivery feeling that this sort of thing is not remote on some rhund-capped mountain tup in a fabled country; not remote at all; it might happen to any of us. We are all in danger.

The Young Vic, under Frank Dunlop's direction, is presenting a modernised version of A Comedy of modernised version of A Comedy of Errors at the Haymarke; lee Rink, with the action situated in Edinburgh instead of Greece. It has many nuvelties, a real motar car and a real bicycle; and many jokes. One of Shakespeare's interminable speeches is interrupted by someone saying "Piss off." Angelo the jeweller gives smacking kisses to most of the other maies in the play, and Adriana is propelled into a privy, while Dr Pinch washes his clothes in the water of a water closet. Edward Fox is engagingly bewildered as the twin from London, water closet. Edward Fox is engagingly bewildered as the twin from London, and Denise Coffey makes Adriana into a splendidly flustered and indignant Scottish housewife. A gentlemen in a kilt urges us all to sing "I love a lassie," there are a few very entertaining local jests, and inside the lent in which the audience is sealed the atmosphere is cheerful and full of colour. But it is a "Comedy of Errors" which has more errors than of colour. But it is a "Comedy of Errors" which has more errors than

My standard in these matters was set by the late and great Billy Danvers at the Queen's Theatre in Barnstaple. Beaming with innocent delight, Mr Danvers, immaculately morning-suited, described a fashionable wedding. " All the big pots were there," he said, guilelessly adding, "some with handles to their names." But the pots the audience thought of were not the social hons of North Devon. Once this bad been put into their minds it was impossible for Danvers to make even the most innocuous remark without its having some dreadful double meaning. Impropriety proliferated in every senfence, and this is what should bave happened in "A Comedy of Errors" from the moment that Miss Coffey showed a shocked, unseemly interest in what a Scotsman wears under his kilt. But the joke bad no progression, no increase. For most of the time the Edinburgh scene was virtually for-

London

phones, television sets and other electro-mechanical bric-a-brae. Its in-habitants, alas, fall far short of this cluttered nightmare. Warren Mitchell

can find little more than unrelieved

stridency for the husinessman father

who arrives with a hagful of wigs in the hope of winning back his long-withheld (and bluntly indicated) marital righls. Sheila Steafel, a good

actress in the right role, is no Mirlam Karlin as the vampire Momma; and Shella Scott-Wilkinson is wretchedly

wasted as that discredited prop, the

dreadful flatness of the rest; but it is little wonder that Charles

Marowitz's direction has not managed

Manchester

splendid performance. Visually too

the production is rich and right idesigned by Malcolm Pride and

Roger Andrews). The supporting cast sports experts like Arthur Blake as

Brassett, Wolfe Morris as Spettigue,

Every ten minutes or so a genuinely

funny coloured mald.

comic excuan

RPO

isn Harrow (right) ploys Desdemona in John Barton's production of "Othello" with 19th century designs by Julia Trevelyan Oman (centre). It opens at Stratford on Thursday with Brewster Mason as Othello

Pittis, who was brought into the part

gotten, and the jokes hecame isolated instead of integrated and self-creating With I. L. Caragiale's "Carnival Scenes" and Georg Buchner's "Leonce and Lena," both at the Lyceum, the Bulandra Theatre from Bucharest have won a high regard in the official Festival. The Buchner plsy about a prime boreal with the annalthe official Festival. The Buchner plsy about a prince bored with the appaling task of doing nothing, and romantically inspired by a princess, is presented as if by strolling players on a platform set up on a bare stage, but "Carnival Scenes" is firmly, even grubbily, realistic. It is a farce about unfaithful lovers and mistaken identities, and the action takes place in a crumbling berber's shop. The most amusing character is a young man amusing character is a young man with toothache whose pain disappears as soon as he sees the forceps. Florian

porting characters—suicidal simpleton, transvestite, venal cop, rapacious doctor, ridiculous rabbi—projected with varying degrees of competent desperation and bland ineptitude.

AT THE snug and leisurely King's

and The Diabolist. It's a plty they do lapse into Grand Guignol (but

then so did early Pinter); both have a sharply individual comic sense and

a sympathetic eye for stresses and corruptions in the world of lesser mortals. But both are enjoyably donc; Mr Mowat, like several of his sctors,

been content to keep a cool bead.

Instead he chooses to ham it up. But there is no doubt that the production

will make a lot of people laugh a lot. Happily, Tom Courtenay is coming home with the bacon. His bome town of Hull is on the ifinerary of a tour sponsored by Dalta, which

will also take the production to New-castle-upon-Tyne, Liverpool and, of all places, Oxford.

J W Lambert

is worth watching.

apparently as a replacement at the last nument, proved to be the most rewarding actor on the stage. Buisterous in gesticulation, his exuberance was founded on an anxious melancholy often characteristic of the best clowns. There is more than anxious mclan-choly in John McGrath's very impres-sive Wind in the Trees (7:84 Com-pany, Cranston Street Hall). There pany, Cranston Street Hall). There is indeed the downright despair of a Left-wing visionary who sees all his ideals cracking. In Mr McGrath's sad and angry eyes Russia was long ago counted out; and now even the last lost leader—China—bas defected over leantly lost. Bangla Desh. Just for a handful of dollars it left him: bis sole and by no means robust hope is now the Viet Cong. Mr McGrath, like his

Oxford contemporary, David Caute, is an intellectual: but, in his study of four Left-wingers in bed-sitters, emotion keeps breaking in. "Wind in the Trees" is especially skilful in the parallel it draws between public and private sorrow. Mr McGratb's three girls and a man sing a litany of the world's cyils: but they and the

air they breathe are thick with treachery. Of the twelve disciples all save one were found faithful; in the crusading universe of Mr McGrath the incidence of betrayal is considerably higher. This is the spearbead of his argument, and the source of the desolation which is the aesthetic making of his plsy. There are fine performances by Elizabeth MacLennan, Deborah Norton, Gillian Hanna, and Victor Henry.

# The complete Giselle

#### DANCE I RICHARD BUCKLE

Head, Islington-wilh the Theatre Upstairs the best of our current WE HAVE HAD the good fortune to studio theatres—a group of admirable young players offer two blood-chilling one-acters by David Mowat, Anna-Luse produce—or at least to see—a num-ber of notable Giselles in this ber of notable Giselles in this country. Those who remember Pavlova, Karsavina and Spessivtseva are growing fewer. I don't, for my memorles begin with Markova, who was indeed extraordinary. Then there followed Fonteyn, Grey, Shearer, and Rambert's Sally Gilmour; and more recently Nerina, Beriosova, Page, Park, Anderton, Sibley, Wells, I will not try to complete the list, but must now add to it one outstanding and wonderful performer, Festival Ballet's Galina Samtsova, whom I saw at the Festival Hall on Wednesday.

We know her as a spectacular dancer, especially when teamed with André Prokovsky, who was her Albrecht on this occasion; we have also had proof in other ballets of her acting ability. "Giselle," how-ever, is not take other ballets: it is an enormous undertaking.
The ballerina, as we know, has to

have souhrette charm in Act I and tragic power in Act II; and of course she needs prodigious technique, for the role calls for bottom, balance and Philip Radcliffe the role calls for outdon, balance and perfec-

tion of line. Samtsova possesses all these qualities, but what struck me particularly was the devoted thought she has put into every detail of the work, and the ease with which ber acting merged into dance and back again. She was irresistibly pretty and gay at the beginning, gripping in the mad scene and noble in the end. The new production of Mary Skeaping was an interesting and vivid one:

it gave us some unfamiliar music originally written by Adam for the Paris Opéra, including a flute solo for Giselle. There were several other fine interpretations, notably the peasant pas de deux of Miklosy and Dubreuil, Terry Hayworth's sturdy Duke, the defiant Hitarion of David Long and the really splendid Queen of the Wilis of Kathryn Wade. In "Le Beau Danube," which still seems an over-sentimental revival, Miklosy gave out some blond sparks in Danilove's role of the Street Dancer, and von Loggenburg as the Hussar, at the dramatic moment when the Blue Danube waltz revives his love for her, substituted for Masslne's now being strengthened, scaffolding dark glow of suppressed passion his clings to its side. A perfect set-up, own femous smile.

rights there by Act of Parliament it is going to take another Act of Parliament to move them. Already the Scottish Arts Council has approached Scotland's Secretary of State on the problem. He in turn is now seeking the advice of officials at Scotland's national galleries. Scotland's desires to mount large international temporary exhibitions and to give space to their own modern painters is being irustrated by the complex attitudes of many academicians. The crunch will come next year.

tisb Arts Council, for a kinetic lights

# art show: giant cinema screens hang-ing from the scaffolding on the rock and moving lights projected from Princes Street Gardens. Citizens' wins award

THE GLASGOW Citizens' Theatre has just won a critics' award at the Wiesbaden Festival for its staging of "Titus Andronicus." Since two other critics awards at the same festival went to Birgit Nilsson and the Bejart Ballet, the Critizens' is feeling a little heady with its new elevated status. Its director Giles Havergal status. Its director Giles Havergal has even more resson to be pleased. More than fifty per cent of the actors who worked with him last year have chosen to return to the company. Physically, too, the theatre is looking up. The Scottish Arts Council has given it as £4,000 capital grant for a country to the stre side. new tighting board. On the arts side, the season is fixed to include a new version of "Danton's Death" and at the Close mime artist Lindsay Kump will be directing Genet's "The Maids" in drag.

#### Museum celebration

includes hotel, bed and breakfast, a bus to and from the opera house, supper before performances or during sn interval and seats for all four productions in the stalls. For £77 you will get the £7 seats in the dress circle. It sll bappens in the week beginning Monday, December 13. After that comes more modest offerings. Prospect Theatre company's chief Toby Robertson will produce his first opera for the Scots. He will be staging Britten's "Midsummer THE ROYAL SCOTTISH Museum bas: plans to celebrste next year the ceotenary of the Challenger expedi-tion with an ambitious exhibition. The Challenger was sent out on a vast oceanographic survey and with typical Victorian effort stayed sway for three years to return with more wonders than Noah's Ark. Though the survey was launched from London it THE WAY THEATRE plans are expanding in Edinburgh, Clive Perry, bead of the Lyceum-King's Theatre complex, reckons that the city will soon be enjoying three festivals' a year, the other two being his drama seasons in spring and in autumn. Already tined up for 1972 are productions of Barrie's "What Every Woman Knows," "The Government Inspector" and Tom Fleming as Lear (an idea recently postponed when it was learned that Timothy Wesl was playing Lear in Edinburgh this year). The Lyceum is shortly to have its own was led by Professor Wyville Thompson, who beld the chair in Natural History at Edinburgh University. The expedition discovered and gave its name to the Challenger Deep in the Pacific Trench. Much of its final cargo went to the Royal Scottish Museum where Thompson then became its Keeper of Natural History. His final report on the voyage ran to fifty volumes. All this is being set up for exhibition by the museum's excellent designer Hector

### Drama groups tour

MAX STAFFORD CLARK, married to sciress Carol Hayman last Friday, takes John Spurling's "In the Heart of the British Museum" on a foreign tour in two weeks time: Paris, Holland and Denmark. While in Holland his. Traverse Theatre Workshop company will start to rehearse a new Howard Brenton play. No title yet, but it explores parallel situations in the German Occupation and My Lal . . . John McGrstb's new thestre company 7:84 (seven per cent of the popula-tions owns 84 per cent of the wealth) which he founded with plsywright Trevor Griffiths, bas hopes of a London base at Chalk Farm. They'll be doing new plays by McGrath and one, "Thermidor," by Trevor Griffiths. The work of Gramsci, the Turin Marxist, fashions a lot of their thinking. For anyone further interested, New Left Books will be further publishing Gramsci's prison note-books next spring.

### Dilys Hamlett and James Cossins. Given such talent and style and the basic Brandon Thomas recipe the director, Braham Murray, might bave

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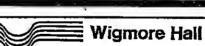
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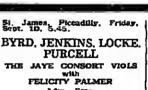
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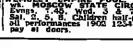
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### **GENERAL MANAGER** The Adelaide Festival Theatre is due to be continued in 1972 and to be opened early in 1973.

The Genoral Manager will be the Chiel Executive and diministrative Officer of the Theatre and in due course of a reforming Arts Centre, of which the Theatre will be a major

the Adelaide Festival Theatre will be a multi-purpose theatre used as a concert hall and for large-scale theatrical productions as well as other ancillary uses such as conventions, etc. It will be a principal venue for the Adelaide Festival of Arts now held each two years. Seating capacity will be 2,000. The Theatre is a joint venture of the Government of South Australio and the Adelaide City Council. It is intended that the Theatre will be administered by an independent body. The General Manager must possess proven administrative ability and wide management experience, including finencial planning and control. Experience in financial arrangements connected with concert and theatrical promotions and letting of halts would be desirable but not essential. He will be responsible for promoting an extensive usage of the theatre throughout the year.

The salary will be negotiated according to ability and partence with a minimum of £4,670 sterling. Consideration if be given to subsidising removal expenses and, it required sip will be given in obtaining suitable accommodation.

The appointment would be immediate and applicants are to state the approximate time at which they would be available to commence duty. Applications are to be marked "confidential" and assed to the Town Clerk, Town Hall, Adeleide, South alia, 5000, from whom further information can be

Applications close-30th September, 1971,



# The fissionable fact

TELEVISION | MAURICE WIGGIN

Wooller is attracting attention ing and leaving) and aometimes with his BBC2 seriez, All in a mactual distraction. The preday. It may be seen as part of sence of the camera influences an evolutionary process—a logical development of the same trend which brought about the so-called factoal novel, the genre of non-diction written up in the mode of

An objection to this develop-ment is that it lessens the importance of the novelist's chief creative contribution—the insight into, and analysis of character. There is also a danger that the method may further smudge the already hazy line between fact and fiction. But every human activity has its dangers. An advantage of the method, as pursued by Mr Wooller, is that it makes vivid and engrossing television.

The Sunday Times Insight invented the technique, so far as newspapers are concerned. Saturation of the subject with as many reporters as might be made available, each examining an aspect; then the collation of their contributions by editorial over-seers (known as God) who, in possession of the whole picture. determine the narrative line. Zola would have envied them.

I daresay he would have envied Mr Wooller his tech-nological advantage of effectively " being " in seven places at once. Let imagination atrophy! Who needs it? (That's the real danger. needs it? (Thet's the real danger, of course.) Yet there is still some scope for the "creative" imagination, for the personal vision—even when the act of creation takes place, as manifestly it does, in the cutting room. In a real sense it is Mike Woollan a real sense it is Mike Wooller's picture we are getting, even though he may not have directed a single one of his maoy cameras or spoken to a single person involved. Though the "facts" which he edits are nominally neutral and irrefutable the Special statement which able, the final statement which emerges is his, just as in another media it may be Norman Mailer's, or Tony Palmer's, or an Insight editor's.

There is no escaping the personal factor; which can be either limiting or liberating, or even both. It may be objected that the search for ultimate documentation, the cult of objectivity, is a blind alley like any other. We may be on the brink of discovering that fact, too, is fissionable. What is reality? Applications to inspect the aubconscious will be dealt with in

That being said, Mr Wooller is well equipped by temperament and training for this pursuit of the inner reality of exterior reality. His second report, on a day's newsgathering by BBC teams, cast a lurid light on the processes involved; and, perhaps, a revealing light on bis discretionary powers. Certainly a romantic picture of an activity which appeals to romantics, including romantics unaware who labour for a lifetime under the impression that they are objective and even sceptical observers of the human scene. It served to strengthen my doubts about television news—which depends far vision news—which depends far too much on pictures being avail-able, as I bave said so often. So much real news, important news, is not pictorial: it takes place in the minds of men, it is a thought-process, it is decisions. Which may only be expressed in words.

HERBIE MANN is a flautist who

wins "Playboy" jazz polls but never the purist ones. For years now he's backed himself with

beavy Afro-Latin-rock rhythm sections and skidded tunefully about over the thunderous sound. At Ronnie Scott's Club, he repeats the mixture. He's a

skater, where Roland Kirk's a

rough-country skier; one has technique, the other's gutsier. It's like trying to compare Paul Desmond with Johnny Hodges. Chacun d son gout. Mann is a nice sound, very fluent, but predictable.

predictable.

He'a teamed contrastedly with

a guitarist called Sonny Sharrock, who's all feeling, wildness, wail

ROBERT

MORLEY

Mary

an actual distraction. The presence of the camera influences
responses, subtly or not so
subtly. Some "news" is staged
for the camera teams, some by
them (if only in the innocuous
sense of setting-up pictures).
Not every picture tells a story,
to put it mildly. But some do.
Mr Wooller filmed the Birmingham teacher, Miss Masturbation
1971 watching betself on the nine

1971, watching berself on the nine o clock News. This was the revealing shot—more so than any which appeared in the News. It should be running as a loop

in every TV newsroom.

This fascinating film raised (but quite naturally did not set out to answer) questions about the extent to which television news is being sucked into the vortex of show business. News readers are performers, loved in every bome. Reporters and interviewers become performers, willy-nilly: continually fighting a war on two fronts, for the necessity of projecting the "objective" facts, ogainst the urge, possibly uponations to project them. unconscioua, to project them-selves. Editors, however aound their news-sense and bowever right and admirable their values, are up against the availability or otherwise of visual material, and must be influenced by this. They fight the good fight, and as this film showed they make the best of a bad job. One can but admire them, professionally and indeed humanly, and I have no wish to asperse their performance. But it is a bad job that they are making the best of. I doubt if the visualthe best of. I dount if the visual-lsation of news bas made us much better-informed; it may have made us more neurotic. Praise be for cold print, and, to a lesser extent, for radio. In the begin-ning was the Word. The Word (some interviewers

sometimes seem to forget) is not only sometimes, that you throw at interviewees, but equally something that you should listen to when they reply. Time and again I've seen interviewers at earmroller on to the next question on their prepared list apparently unaware that it has just been either anawered or made irrelevant. I had it in mind to welcome back the Tbames magazine Today, so well conducted by Eamonn Andrews, who is humane and perceptive and brilliant at this tricky job. Well, I do welcome it tricky job. Well, I do welcome it back: it's much pleasanter than BBC1's fidgety gimmicky Nationwide. But I also have to say that Eamonn's star interviewer, the redoubtable Liew Gardner, whose distinguished work I admire so much, let himself down with his interview with Superintendent Richardson's widow; a brave and dignified lady who surely deserved more sympathy and less needling. Hostile interviews are sometimes wholly defensible. What disturbs the sense of fair play is when the interviewer is a practised professional, at home in his

tised professional, at bome in his milieu, bearing down on a sub-ject who is unpractised, and far from bome. True, the situation may be reversed. The strong personality of Daphne du Maurler swamped the diffident Wilfred De atb, making him seem more incurious than perbaps be really was. The torrential eloquence (or was it logic-chopping?) of Or was it logic-coopping?) of Daniel Ellsberg so submerged the pale personality of Rosemary Wittman that they both hecame elusive. Gladiatorial clashes may be the red meat of TV, but [D 9001. Then, in all senses, comes the recital's major item: More often than not, the pictures grossly unequal catchweight conare peripheral (comings and tests leave a bad taste.

Air, the four-strong backing group Mann uses are fine—ardent and integrated. They play also with a girl singer (Googie) who improvises weirdly, wordlessly—

an Yma Sumsc of the subway or

in a fashion enigmatic enough to

get someone soooer or later to aay sbe's significant. Don't believe

that either.
The rest of the bill, Ashton, Gardner and Dyke, sound like an acrobat comedy trio from the old vaudevilla circuit. Ashton behaves

keyboard performer, who'll play you a pastiche of anyone from Albert Ammons to McCoy Tyner. The rest of the band (three borns, three rhythm) roar away with rest spirit. In the and it's

with great apirit. In the end, it's

very entertaining as well as (for Ronnie'a) a touch refreshingly

Jan

Omar Khatsoum of the Village-

Shaken, not stirred

**DEREK JEWELL** 

rubblsh.

# Record choice

SUNDAY TIMES RECORD OF THE MONTH

ARTHUR JACOBS

MONTEVEROL II Rilamo d'Ulisse in English, Lehane, Kretschmar, Patria. Wollist, Santini Chamber Orchestra/Ewerhart. Turnahoul TV37016-85/\$2.97.

MONTEVERDIS "Orfeo" and

Poppea" may be more colourful scores, and more vividly dramatic, hut the story of Ulysses' bornecoming also stirred the composer's genius. Temptingly marketed at less than full-price range, this three-disc set has the range, this three-olds set has the versatile, intelligent Gerald English outstanding in the title-role, with Maureen Lebane as his incredulous Penelope and Eduard Wollitz splendldly doubling two deep bass roles. The musical version is somewhat cut (and not always wisely) but presentes a fine wisely) but preserves a fine intensity of feeling, and gives Monteverdi unadorned by mode preitification.

#### J W LAMBERT

●HENZE: El Cimarras/William Pearson, baritone: Karlheinz Zoeller, flute; tea Bronwer, guilar; Slomu Yamash'la, percussion/099 2707 050 liwe records1 \$4.70.

THE "Autobiography of a Runsway Slave" on which this cantata is based blazes with life (it is swellable in Penguin). Hans Magnus Enzeosberger bas extracted four telling episodes from its story of a centenarian Cuban, ranging from slave life to fuglifive days in the forest to the disillusions of revolution. But as in oearly all new pieces for voice and assorted sound effects Henze's emotional range is sadiy limited (and not helped by much arbitrary faisetto). Even in this brilliant performance the original's exuberance, and celebration, is swamped hy almost unrefieved nervous tension. unrelieved nervous tension

\* CARL PHILIPP EMANUEL BACH (1714-170ff |: Oden, Psalmen und Lieder/Dietrich Fischer-Dieskau, lorg Demus, langentenflügel/ Archiv 2533058/\$2.35.

#### FELIX APRAHAMIAN

PANUFNIK: Neroic and Tragic Overtures. Nacturne/Autumn Music/Landon Symphony Orchestra conducted by Jascha Norenstein UNICORN RHS 306/52.35.

A FAIR GUIDE to the worth as well as standing of a living composer is the type of conductor attracted to his music. Horenstein now adds his practical testimony to that of Stokowski in these vivid, committed performances of four scores by Andrzej Panufnik, an exile whose very existence is ignored in his native Poland. The Dolby Sound System Recording achieves a matching intensity of achieves a matching intensity of orchestral colour and impact. Unicorn is evidently a firm to reckon with in hi-fi standards.

### STEPHEN DODGSON

SCHUBERT: Piano Recital/Wilhelm Kempff/

comes the recital's major item:
13 Variations on a Theme by
Anselm Hüttenbrenner (D 576) Maybe interest flags momentarily in mid-course, and maybe the last variation disappoint by last variation disappoint by failure to cap the whole satisfactorily. But a marvellous work, and virtually unknown. Kempff plays it as simply as it demands and with complete belief. The recital opens with the three posthumous Klaviersticke (D 946) done with great dignity and sense of their uncluttered such their controlly their often vivid suggestion of some of the songs (e.g., the first episod of No. 2 and Im Dorfe). A generous plano sound of admirable timbre and clarity. and limited technique. There's a heavy-critic move afoot to hype him into a Jimi Hendrix or a genius. Don't believe it. His lines, shapes, phrases are sur-prising but as yet lack purpose, and his freak-outs are standard

## RUTH HALL

FRANCOIS COUPERIN: Apalhéose de Lully Apolhéose de Carelli; Jean-Marie leclair: Le Tumbeau "/Eduard Melkus and alher soloists/ DGG Archive 2533 067/\$2.35.

HOW FORTUNATE were Lully, Corelll and Leclair to be wafted to Parnassus on such music (admittedly, poor murdered Leclair had no idea that his magnificent violin sonata would be performed at his own funeral). The musicians on this splendid record do fully a bit like it too, looning around, striking attitudes, playing one-handed piano whilst not looking—a sort of rock Nat Jackley. But
. . . despite all, be's a stunning at his own funerall. The musicians on this splendid record do full justice both to Couperin's musical tributes to Lully and Corell and, stylistically, to his attempt in these pieces to fuse the disparate and bitterly warring French and Italian baroque styles. Eduard Melkus welds his lellow-sololsts together in a performance I have together in a performance I have not heard equalled.

### COLIN TILNEY

**WEBERN:** Complete music for String Quartet Quartelto Ilaliano/Philips/6590 105/

WEBERN published neither the 1903 Slow Movement nor the early quartet, although bere they take up the entire first side; recommended for lovers of the late-Romantic themalic baltlefield.

Those attuned to the later Webern, with its cool canonic procedures and its lovable economy will with its cool canonic procedures and its lovable economy, will scarcely want to leave Side 2—Five Movements (1909). Six Bagatelles (1913) and the String Quartet of 1938. Still, it's a fessinating record of artistic progress, and the Italians play it as such.

# RETURN TOMORROW after 474 Performances

MILLER HOLDEN

Brian Miller, Elizabeth Ashton, & Ian McCulloch

ARE BACK FROM HOLIDAY and

# HOW THE OTHER HALF LOVES

ALAN AYCKBOURN'S COMEDY SMASH HIT! NOW IN ITS SECOND YEAR at the

LYRIC THEATRE, Shaftesbury Avenue, W.1. Tel: 01-437 3686 Evenings at 8.0. Sat 5.30 & 8.30 Wed 3.0 (Reduced prices)

THE VISITING Deutsche Oper Berlin brought a new German opera to Edinburgh last week by the thirty-five-year-old Aribert Reimann, well known in Germany as a Lieder-accompanist. His Melusine proved a very different kettle of fish from Mendelssohn's overture of that name, and, musically speaking, oceans apart.

Claus H. Henneberg's libretto is hased on a play by Yvan Goll, whose writings have previously yielded operatic texts for Kurt Weill ("Royal Palace") and Marcel Mihalovici ("Phèdre"). The opera unfolds between the impatient cries of Melusine's husband, Oleander (Donald Grobe), for ahaving water and his identification of ber charred remains. (Gustav Rudolf Sellner's production cheats here. Rudolf Sellner's production cheats here.

There were no corpses on the stage of the King's Theatre. Oleander only guesses the unidentified victim to be Melusine.) This bourgeois realism encloses a super-

natural element; for, to prevent her beloved park from beiog built on, Melusine (Catherine Gayer) enlists the aid of a nature goddess, Pythia (Martha Mödl). Sbe then leads the surveyor (Ivan Sardi) to his doom, drives a builder mad (Klaus is precise, absolute precision of the vocal Lang) and infatustes an architect (Loren line in execution is hardly discernible, Driscoll) before forfeiting her life by for, in its very nature, the musical falling for the Count von Lusignan (Barry language is imprecise. Throughout the McDaniel). Their brief idyll ends in eight scenes of the opera there are hardly

# Smoke without fire

#### MUSIC | FELIX APRAHAMIAN

flames. After Melusine is cursed for ber perfidy by Pythia's partner, Oger (Josef Greindl), Pythia sets park and palace on

Predictably, with such eminent names in the cast, the opera is admirably sung. The vocal writing is both considerate and cruel. As one would expect from a frequent partner of Fischer-Dieskau's, Riemann never submerges his vocal lines in an orchestral melée: every word is perfectly audible. On the other hand, he writes prodigiously difficult coloratura parts for Melusine and the architect, with long stretches in a taxing tessitura. Here, both Miss Gayer and Mr Driscoll proved intrepid.

Yet, even where Mr Reimann's notation

eight seconds when the music is free of semitonal clashes to say the least. Nothing less ecstatic in sound than the penultimate interlude, presumably descriptive of Melusine's liaison with the Count, could be imagined.

The final interlude, making Pythia's conflagration lengthy enough to char their bodies, also suggested that the park was excessively damp. A few of Loge's brighter barmonic flames might have helped this rather dreary latter-day Götterdammerung which Bainhard Peters conducted with which Reinhard Peters conducted with evident skill. The drabness of Riemann's musical

language was exactly reflected in the colours of Gottfried Pilz's designs, all of which seemed to emanate from the gravel, compost and manure in the park, the smoke of Pythia's bonfire impregnating even the Count's palace-warming reception. The pre-1914 coatumes were more

UNDERSTANDABLY, Schönberg's Pian Concerto, even with Alfred Brendel soloist, still daunts a Prom audieoce, ar there were fewer than usual oo Tuesda to hear Boulez and the BBC Symphor Orchestra. The orchestral ensemble Stravinsky's "Le Chant du Rossignol waa far from flawless, and eveo y Brendel added at least one wrong note Schönberg's thousands. More memorah was Bartok's Duke Binebeard's Castl with Robert Eddison as its sonorous Bar Evelyn Lear as a vocally fearless Judit and Thomas Stewart as a very imposir Bluebeard. Bartok's scoring is kinder: him than to her, so that Miss Lear's word reached listeners on Radio 3 more clear than the Albert Hall audience. But a Stewart's golden baritone projected ever syllable of Blueheard's rather noble gloo with wonderful clarity, and the orchest gave Mr Boulez a glowing sound.

Gremlins mauled my piece last week : that my reference to Heather Harp disappeared. I must repeat that the lusb romantic and movingly beautiful Seve Early Songs by Alban Berg found her ample, radiant and expressive voice, did Beathoven's Missa Solemnis ti



Roger Hilton and paintings in his Cornish cottage: his recent work is on show at the Waddington Gallery from Wednesday

# Facing up to fantasy

### EDINBURGH ART [] JOHN RUSSELL

NOTHING in future years is likely to rival the investigations likely to rival the investigations in depth of a single major artist which were once a regular feature of the Edinburgh Festival. Such things now cost too much money; in practical terms the field is now restricted to exhibitions for which an official subsidy from abroad is forthcoming. In saying this, I do not mean to discredit The Belgian Contribution to Surrealism, which can be seen at the Royal Scottish Academy till September 19, but rather to applaud the Belgian initiative in sending to Edinburgh a show which will break new ground for many visitors. meny visitors. Paul Delvaux was in Edinburgh

Paul Delvaux was in Edinburgh for the opening of the show, and the nine large paintings by him caused quite a stir among the City Fathers. What if the basic idea should spread, and Waverley Station be invaded towards the hour of dawn by troops of naked young ladies, each bearing an oil lamp? Would the Man in the Street be able to go on reading his newspaper, as he does in the Delvaux painting of that name, as if nothing unusual were going on? How would The Scotsman stand up to the test?

going on? How would The Scotsman stand up to the test?

The painting in question is dated 1940, and Delvaux's redesigned surrealist newspaper is one of his happiest notions. If we were to judge the later paintings by the standards of Magritte, we should have to note in Delvaux a contain overblown renetitious a certain overblown, repetitious and finally decorative quality: and a lack, also, of the intellec-tual undertow which distinguishes even the slightest work from Magritte's hand.

since the single-sheet journal, Correspondance, was first pub-lished in 1924. The movement had lished in 1924. The movement had also its musical element; and in this ELT Mesens played a leading part from 1926 onwards. The Edinburgh show is dedicated to the memory of Mesens, who for many years contributed his own brand of pepper to the bland sauce-boats of the London artworld; and it makes a very good case for the collages which, from 1945, gave so faithful a reflection of Mesens' discreetly fiendish sense of bumour. sense of bumour. Elsewhere the show is bulked

out with work by Jacques Lacomblez Octave Landuyt and others which is not surrealist at all, by any criterion known to me; but it very well fulfils its mission by including images of a genuinely haunting sort hy Marcel Lefrancq, and by the Raoul Ubac of the 1930s.

Raoul Ubac of the 1930s.

You don't have to go far, in the art-world of Edinburgh, to find that Richard Demarco is to the city what success was to Anthony Trollope: "a necessary poison." Since he opened his gallery just five years ago, Mr Demarco must have caused more exasperation in Edinburgh than any other single buman being. But it was a very great coup to get Joseph Beuys to last year's Festival, and in a less obvious way it was very well worth while to bring a group of Rumanian artists to Edinburgh this time round. this time round.

The problem in Rumania, as in other Iron Curtain countries, is to keep to a meaningful middle course between imitation of the Magritte's hand.

Magritte is well shown at the West, on the one hand, and a RSA, and there is a particularly willed, self-conscious parochialism on the other. Rumania is zines" and all-but-private publications which played so great a particularly vivid and lively part in Belgian surrealism. The West, on the one hand, and a

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word, written or pictured, has Rumanian artists have been held in high bonour there known, ever since Brancusi. known, ever since Brancusi, th it is possible to work in a sm. town on the eastern rim Europe and get the world come, eventually, to see what y

This latter tradition is bei kept up by the group which ca itself Sigma 1 and bas its bei quarters in Timisoara. The obji of the group is to shift to emphasis of education away fre inherited truths and values a towards the evaluation of periences which are peculiar our own time. From this the results a mingling of construct ism with up-dated ideas from the Bauhaus: this cannot be muthan sampled in Edinburgh, the photographs on view suggithat Timisoara would be worth a visit

I got the impression of an a world set free from commerc pressures and devoted in lar part to poetic re-inventions of t idea of "a work of art." Tra tional painting and sculpture pl a part in the sbow; but it a includes art that can be f art that can be eaten, art the could be flown like a kite, a art that can be set out in the or and hold its own with the ocean cornfields of Rumania.

Of the avant-garde activit sponsored by the Scottish A Council under the title of Lo tions, the one most in evider to Festival visitors is probal. Stuart Brisley's shop-window p formance opposite the Usher fit Where ordinary car-showroo, put the best face on their war Mr Brisley says, in effect, "Co in and see bow to get killed standing in white before the white standing of the stan white-sprayed wrecked cars, spreads a valuable disquiet in two to eight every day.

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# Caught in the act

FILMS | DILYS POWELL

THE OLD, happy, free days en Milos Forman was making Czechoslovakia a reputation comedics one noted his gift cirecting his players-players ier than actors and actresses ause often the performances e given by non-professionals, at one would then have said that he could turn a non-fessional into a professional hout losing the spontaneity sch professional experience iclimes deslroys. You had the ling that the people on the sen were not carrying out the asformation of one self into the self which we call acting they stem they seemed to be the self which we call acting they seemed to be the self which we call acting they seemed to be the self which we seemed to be the self when they seemed to be the self which we seemed to be the self when they seemed to be the self which we see the self when they seemed to be they seemed to be they seemed to be they seemed to be the self when they seemed to be the seemed to be they seemed to ther self which we call acting her they seemed to be realing what life had made of m, being, in fact, themselves, we are few things more diffit in front of a camera; if you bit it recall the ghastly self-sclous appearances of worthy zens in some of the most nired of British documentaries. low Mr Forman has made a iedy in the United States; and has shown that his gift works either side of the Atlantic, the erira, though, it is reversed, it is to say he has clicited m professionals the sponeity, the truth rather than the ulation of life which he diserted in the figures of his

KING OFF (Odeon, St. run's Lane; colour; X) is a g which might be variously expreted. Some of the charactake off some of their clothes one of them removes the They do it during strip poker in a spirit of abandon uced by taking off—that is, ling high after an experiment, crtaken from the highest ives, with marijuana. And film, a satire un America, es off American problems and tuons; tohacco smoking and hypnotism cure; pop music middle-aged shrinking; the eration gap—and here let me that Mr Forman's film is the to make that laltered old ject not merely tolerable but tively and uproariously en-

choslovakian films.

satire on America—well, c of America. The parents autifully judged appearances Buck Henry and Lynn in) live comfortably in a York suburb. A teenage away daughter (one of the non-professionals, the grave--l Linnea Heacock 1 attends a music audition, arrives home ne middle of the night to find mother half-hysterical and father half-seas-over and ; out again-all right, takes and this time she doesn't e back so quickly. There is llarious passage (the script the director in collaboration John Guare, Jean-Claude iere and John Klein) when



Rock singers prepare fur a New York audition in " Taking Off

wickedly cadaverous figure 1 Vincent Schiavelli1 helps his audience in understand their potsmoking offspring by a lecture on the proper handling of the on the proper handling of the joint. All through one is aware of Milos Forman's sympathy with the younger generation. But the sympathy isn't given at the expense of the middle-aged. They are looked at with amusement—but also with a Scotland

hui also with affection.

On his journey to the United States Mr Forman, I ain glad to see, has taken with him his narrative style as well as his gift for direction. Taking Off, like A Binade in Love, is a series of anecdotes. There are anecdotes about marital idiosyncrasics. about runaway teen-agers, chout aspiring pup singers; the audition scene, by the way uses editing to make a critical point about the similarity of all pop performers, and for good measure includes a haunting non-pop song, "Even the horses had wings." But the ancedotes are hased no observation; they coalesce, they form, when one looks back, a coherent view. Mr Forman has niade an extraordinarily successful transition from the Czecho-slovak to the American scene.
Suddenly one tbinks how pleasing it would be if, not for the first time, an influx of Euro-pean talent could revive the

SATIRE in another mood in Woody Allen's Bananas (Prince Charles Theatre; De Luxe colour; AA1. Mr Allen, co-author as well as director and chief comic. flings himself through a series of loosely connected farcical scraps. He is funny in an encounter with a girl 1 Louise Lasser, agreeably fluent) collecting for some remote political cause; less funny rière and John Klein) when meeting of the Society for Parents of Fugitive Children elongated, hatchet-beaked, he joins a Castro-like guerrilla

camp. Without verbal jokes he can be a disaster.

After that it is left to one of the great silent comedians to show how to be funny in gesture, move-ment, expression; look, no words. In its weekend programmes for children the ICA is presenting Langh With Max Linder, a com-pilation drain from three May pilation drawn from three Max Linder films made at the begin-ning of the 1920s. A courtship interrupted by a hustile dog; a train journey without a ticket; a parody of The Three Muskeleers the acrollatics are dazzling, but the exquisite precision of the tiniest action it is which delights. Go and laugh with the children.

One might also reflect on the One might also reflect on the value of star-personality, something increasingly rare in the contemporary cinema. In New Ynrk the Citadel Press (London agents Literary Services and Production Ltd., 26 Old Brompton Road, SW71 is publishing a series of monographs, among them Homer Dickens's study, The Films of Katharine Hephurn (£190), which includes a selection of critical comment; and a rather more gossipy hut still tion of critical comment; and a rather more gossipy hut still sympathetic account by Tony Thomas, Rudy Behlmer and Clifford McCarty. The Films of Errol Flyon (£4.401, Each has useful and reasonably frank biographies, full details of films, a splendid collection of photographs and stills; you couldn't, though, call either of them cheap.

In this country, meanwhile, an In this country, meanwhile, an conthusiast has been bringing out humbler tributes. The latest of these has hiographical details, quotations and comments on Patricia Neal and Margaret Sullavan; earlier numbers deal with John Ford and Andrew V. McLaglen and John Steinbeck and His Films. All available at 200 (later issues also in hardback) 30p (later issues also in hardback for 75pl at Prim Cornwall. 75pl from Michael Burrow: Primestyle, St. Austell

# The master builder

**COLIN MacINNES** 

Mr Meyer gives us a blow by blow account of the conception,

writing and presentation inften disastrous) of these historic plays, along with a year by year description of the master's emo-

tional, professional and financial existence. As to this last, the

he could bully impressrios and the largely reluciant theatre-goers. As to Ibsen's emntional life, Mr Meyer draws tentative parallels between its frustrations

anil inhibitions, and the dramatic

explosions in the plays that were

Meyer/Rupert Hart-Davis £5.50 pp 367

HENRIK IBSEN Vol 3: The Top of a Cold Mountain by Michael

fBSEN was a universal European lung deemed, by cosmopolitan sophisticales, to be what they really were, but he was never— a provincial. In a long, tough life of struggle, he probed into social and psychological realities of his day—and always—com-pletely altered popular style of acting and production, and res-lored the theatre to its oldest and worthest function as a place of

communal revelation. This is the third and final column of the temple Michael Meyer has erected to himour and reveal Ibsen's achievement, and one must believe that even his exigeant and alarming hero would have approved of it. For this three-volume epic is learned yet entertaining, in touc respectful without being over-reverent, and without being over-reverent, and it makes the cruchely, tender Scandinavian juggernaut scem alive and entirely human. Mr Meyer is not only a fine biographer, but a critic, translator and narrator of the first order.

urder.
The world's great dramatists arc diviled about fifty-fifty into those who were also actors, and those who were also actors, and those who were not. It is possible the perfect person for a dramatist to he is a great writer yet a minor actor, like Shakespeare. minor actor, like Shakespeare. For even over the works of such non-acting masters as Raeine or Tebehov, there does hover a faint aura of the literary. The glamour of greasepaint can be grossly exaggerated by had actors and star-struck "theatre lovers," yet it does seem that to have trod the huards gives the dramatist an extra edge of intimate theatrical understanding. The reason Ibsen was able to revolutionise the theatre without having himself been an actor, though as a young man he did practically everything else hehind the seenes of a provincial theatre, was that, by the late nineteenth

was that, by the late nineteenth ecntury, both plays and actors were almost untellevably dreadful. Of course, they were "entertaining"; who wouldn't like to have seen Irving in The Bells? But so crass had the whole area hecome, that any reform from within was hardly possible, and it needed a prophet, or a theatrical Genghis Khan, to turn the trick. This Insen became, and his achievement as a stage reformer is every hit as remarkable as his huge talent as a dramatist.

By the time of this volume

By the time of this volume (1883-1906), Ibsen's "poetical-historical "period is long over, his "social problem" style behind him, and he is emharking on the final plays in which he probed the human heart and mind

PROTEST marching and sitting are so much a part of the present political scene that the memoirs of a veteran cannot fail to be of interest.

Mrs Duff tells us that her book

The outstanding

is not an autohiography hut a record of six political campaigns

ones were campalgns to capture the conscience of the Lahour Party—the Bevanite Movement and the Campaign for Nuclear

Disarmament.

Inevitably, it is a very personal record and the style reveals a lively, voluble and swashbuckling person. The book reads as though

it had heen dictated at speed-sometimes too fast. Once, at least,

sometimes too fast. Once, at least, the reader gets a firm memo: "Please note...", and prejudices crackle on every page.

Yet it is a candid book, candid enough to admit that the main campaigns to which she devoted so much of her energies were failures. She clearly enjoyed the hattles, while they were on, with the relish of a born fighter who found more satisfaction working in a cramped cold office than she now does in a thoroughly com-

now does in a thoroughly com-fortable one. The trials and dis-comforts of the Aldermaston marches she hore with the forti-tude and joy of a martyr suffering for her faith.

It is an earnest story, and

fundamentally a sad one, tinged with some hitterness, though less than might have been expected. She and her colleagues fought for

a profound reformation in the Labour Party, and they failed.

Almost the only politician to come

out of her story with credit is the late Aneurin Bevan. Hugh Gait-skell is seen as the main villain,

more interested in power than in socialist principles, but (and here

hindsight strengthens the con-demnation) Harold Wilson

appears as a trimmer. lacking in She recalls with sadness the way in which early fighters for

principle all showed great capa-city for compromise. For example,

city for compromise. For example, she recalls John Freeman's attacks on US foreign policy and then adds immediately: "Later, of course, he became British Ambassador in Washington." (If she had written just a little later, she might bave added "... and ended up as chairman of a commercial television company.") Her epitaph for Bevan reads like an epitaph for her beloved Lahour Party:

for her beloved Lahour Party: "Fire died with Aneurin."

ROY SHAW

1945 to 1965.

Old campaigner

LEFT, LEFT, LEFT by Peggy Duff/Allison & Busby £2.80

so fully that the greatest of bls The hiography corrects the general impression that Ibsen was a "man of the Left," a precursor of younger contemporaries, as Freud or the teenage Joyce, revered him, while, with a few honouralite exceptions, chiefly among his juniors, the public, the Press, the politicians, and "infurmed opinion" generally, thought the old Norwegian Wumen's Lih, and even an anti-patriolic Norwegian. He was far closer to being take most artists, when the chips are down; a radical conservative, and if the themes of the plays won support thought the old Norwegian trouble-maker was finally doing his nut. This he did in some dozen plays including Rosmershalm, Heidia Gabler and When We Deal Awake, the masterworks the world now most admires from libertarians, and the hatred of professional patriots of the Right, this was because each group saw in his plays only what pleased or annoyed them, and failed to grasp his commitment to a ques-tioning of all nineteenth century

social convections.

As to the man Michael Meyer presents to us . . . whom does he most retained us of? Well, Tolstoy, perhaps, with his intransigent, dogmatic humility ithough Thistoy disliked his plays), yet I see him rather in the role of a paradux is that what income fosen made was mostly from printed editions of new plays prior in performance—it seemed he had to build up public support among intelligent readers before he could built impressions and Victorian Lear, renouncing yet Victorian Lear, renouncing yet demanding, struding the blasted heath thus chiefly consisting of rather dreary flats in a dozen European cities!, alienating those who, however "henevolent," misunderstood him, and holding only the loyalty of a small hand of semi-subservient faithful: most of those ware young and boon's these were young, and Ibsen's trust in them, as theirs in him, is one of the most attractive things

ahout him.

In his final assessment, I think Mr Meyer over-praises Ibsen's work in relation to that of some of his greatest precursors, What, for instance, are we to make of "There were more social abuses in Shakespeare's England than in Ibsen's Norway, but Shakespeare never challenged one of them"" Oh, didn't he? Isn't the chief of the many things Hamlet is "about," that Hamlet loathed the social-political set-up at Elsinore t"Denmark's a prison"), and was determined, come what might, to alter it—which he at last succeeded, by his death, in doing? And couldn't the prince's attitude reflect Shakespeare's own to Elizahethan England?

But never mind: I think Mr Meyer's finest achievement, when evoking these doom-packed, explosive, disturbing plays, is to insist that Ihsen was also first and foremost a poet, which makes his plays far finer than those of so many followers, including Shaw, who saw the "social content" but missed, or could not themselves reproduce in their own tongues, the poetry.



ment, and her inside story adds little more than anecdotage.

She usefully distinguishes three

aspects of CND policy. The first was a generalised protest not only against the bomb, but against the society which had

produced and used it. This

policy was its strongest appeal,

particularly to the young, who now express their frustration in different campaigns. Yet she

recognises that it was too vague an emotion, hardly a "policy" at all. More specifically, some wanted civil disobedience cam-

paigns and set up the Committee of One Hundred. This split the movement and divided Lord Russell, their President, from Canon Collins, the Chairman.

The third policy, closest to Mrs Duff's heart, was that of converting the Labour Party to unilateral disarmament. At the 1960 Lahour Party Conference, a

unilateralist motion was actually passed, but only to be reversed

the next year, and the leadership never took it seriously. Thereafter though CND continued (and con-

tinues to exist, it ceased to be a significant influence.

"I wonder where they are now?" Mrs Duff asks sadly about

now cultivate their own gardens.

If they read Mrs Duff, they are unlikely to return to the streets—which are in any case already full of other marchers. Mrs Duff

sees some hope in these new-style, less peaceful marches, but to this reviewer (who is not the Roy Shaw referred to in her text),

sbe seems to he clutching at a

hroken reed.
"What's Left?" is the title of her final chapter, and the true answer seems to he "very little."
Mrs Duff's hook is finally depress-

ing, reading like a dossier on the corrupting influence of power. Labour supporters must read it as

a challenge to re-sbape and revita-

lise their movements completely; others, if they care for the health

of democracy, can scarcely read it with complacent satisfaction. In

A WORKING LIFE by Polly Toynbee/Hodder & Stoughton £2

MIDDLE-CLASS GIRLS who dip summarily into the working-class maelstrom and come back with a hook, can place themselves in a vulnerable position. But Polly Toynhee is a political animal, fol-lowing Orwell's path, and not a

those who marched. Some have undoubtedly stopped worrying, and learned to live with the homb; many have doubtless retreated into the despairing wisdom of Voltaire's Candide and She does not say so, but one gets the feeling that given a choice between spending the rest of her life in one of the factory jobs she hriefly endured or committing suicide, Polly Toynhee might well choose the latter, so great is the gulf still hetween life styles in our

> The most moving and depressing parts of the book are her chapters on the coal and steel industry. Her picture of men still working flat on their bellies in indescribable conditions for coal we do not really need, or risking their sight and bearing (which in their turn will become redundant), are a long, long way removed from those anony-mous headlines that filter through to the rest of us: "Miners' dis-

any case, someone could be writing a book on "What's Right?" succinct journalism is perbaps more likely to have influence than dense volumes of sociology or nolitical theory.

# Bread alone

It is for her work with the Campaign for Nuclear Disarmament that Peggy Duff is best known. Much bas already been written about the move-PADDY KITCHEN

literary voyeur.

Her brief working periods in various factories, a hospital, and the women's army, together with her visits to a coal mine and a steel works which she describes in this illuminating book, give an ample and accurate backing to ber main conclusion:

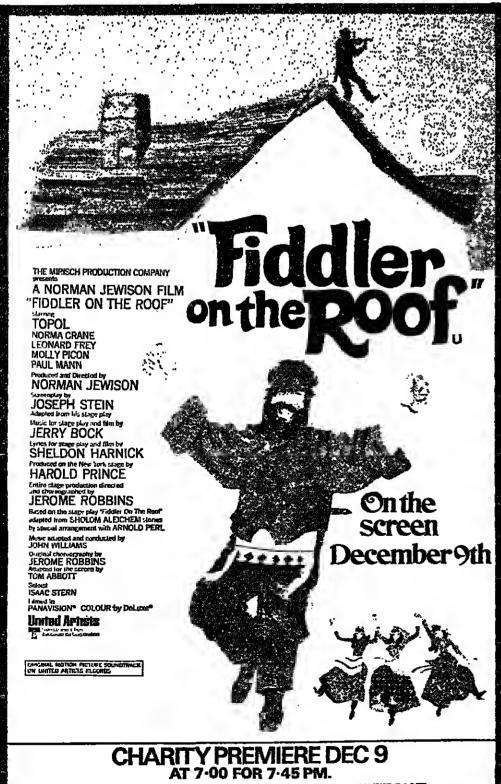
If all the people who have bad little control over their destiny and are now in dead-end jobs, living in horrhle towns all over the country, suddenly became aware that their iotelligence had been more or less delermined at the age of three by their poor environment, that their education had been geared to streaming them into appropriate categories to fill the needs of industry and society, that however comprehensive their children's education might be they stand no real chance of baving a very different life either, that their standard of living will rise at an increasingly low rate, and that the gap between themselves and the rich is likely to widen and oot to narrow, there would be revolution.

She does not say so, but one gets

country.

pute continues."

Polly Toynhee turns the work ethic on its bead. Her kind of succinct journalism is perbaps more likely to have influence than



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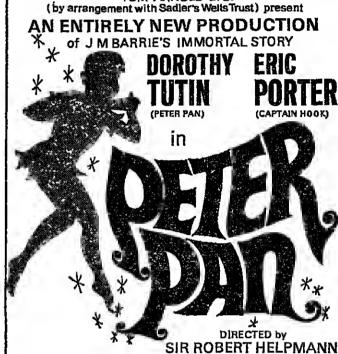
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the most successful. Durrell's best

poems are conversational, occa-

I finger the sex of many an uncut book.

His poems give the impression

of aomeone waiting for a new experience or perhaps one last

great love; he sees bimself as "an old smelly covetous book-

I would perhaps have asked

in absolute solitude and dis-

The autumn would be a good time to do it, despite the Mistral.

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passionatelu '

who "does not drink or

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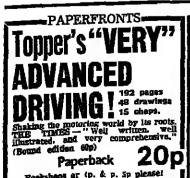
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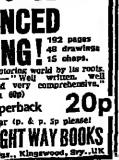
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are obtainable from booksellers who will be pleased to order copies not in stock. It will help both booksellers and publishers consider siderably if readers when ordering would quote the exact title, author, price, publisher, and date reviewed or advertised.

A GOOD HARVEST here, although (? because) the average GOOD age is pretty high. Graves "well age is pretty migh. Graves well into his seventy-sixth year," and three more around sixty with only Miss Whittaker (b. 1944) and Mr Hill to help out. So one may expect a certain conservatism, ripeness and technical skill.

Robert Graves gives considerably more. His poetry since 1965 is inspired hy what Sir John Betjeman has called "late-flowering lust" but which is In fact romantic love with a physical basis metaphysically interpreted. Graves is the oldest living love poet and possibly the greatest. While Auden, a mere stripling, protests against such poetry and proclaims be finds it embarrassing (would he ban the Song of Solomon?) Graves accepts the fact that most great lyric poetry is love poetry and that he is

"I love therefore I am."

By making use of the stock-intrade of all serious lovers coincidence, myth, the significance of names, magic, astrology invocatioos, prayer, he fills out his theme with a certain sculptured fastidious flatness. His poems deal with

The magical powers of thought
... these powers over-ride and
reinterpret simple love-entanglements to a point where physical
absence supplies a living presence. Alliances of this oature
provide the strongest possible
fulcrum for the gradual depression of public inhumanity, and
for the re-elevation of natural
law. I wish his two recent poems

in the Listener could have been included. Here ia a complete poem to illustrate his mastery. Suddenly, at last, the hitter wind teers round

# Landscapes of poetry

THE GREEN-SAILED VESSEL, Poems 1971 by Robert Graves Bertram Rota £5

THE RED LIMBO LINGO by Lawrence Durrell/Faber £3.50 MERCIAN HYMNS by Geoffrey Hill/Andre Deutsch £1.75 SELECTED POEMS by Norman MacCaig/Hogarth Press £1.50 THE BODY SERVANT by James Kirkup/Dent £2

THE FLYING MEN by Patricia Whitaker/London Magazine Editions 40p

#### CYRIL CONNOLLY

Where will I next be when the mistral Rises in sullen trumpets on the hills of bone?

Mercian Hymns is the most interesting and bopeful of all these books; one is reminded of David Jones, of Rimbaud even more, of the "persona" poems of early Pound, perhaps of Saint John Perse. Mr Hill has taken Offa as his mask; the powerful King of Mercia "between Teme and Trent." England's Middle Kingdom. Offa is seen as "the presiding genius of the West Midlands." He reigned over the greater part of England south of the Humber from 757-796. you oway
To my house by the aea, to
retire us both (Caesar's Camp but Offa's Dyke.) Offa ia a cover for some of Mr Hill'a childhood experiences and also a symbol of something pro-foundly British, like those other Mercians, Baldwin and Chamber-lain. He coined good money, was respected by Charlemagne, governed well. The poems are to be understood as hymns of celebration and lameot for Celtic Britain and Anglian middle-England.

They are also deeply moving incantations to childhood couched in spare and original language. I bave read them three times. As a Mercian myself, however,

ib. Coveotry), I feel he should bave mentioned the great stain on Offa's character, the beheading of King Ethelbert of East Anglia, for which be went to Rome to receive absolution. No whitewash please. Norman MacCaig and James Kirkup are hardy professionals who let their poems write themwho let their poems write themselves, only supplying the technical facilities. Expect to find not strong emotion but considerable wit. Mr MacCaig, though long resident in Edinburgh, is moved by Sutherland, by Suilven and Loch Assynt. He writes hrillantly of animals, as on a basking shark or town nigeons.

Jnpan is losing all mystery, Having became prosperous,

are wobbling gyroscopes of lust on frogs, goats, or the fauna of estuaries. He has a throw-away grasp of the trivial, in itself an accomplishment, as on a "sleep-

ing compartment I don't like this, being carried

sideways
Through the night. I feel wrong and helpless, like

n timber broadside in a fast Such o way of moving moy suit that odd snake, the side-

In Arizono but not me in

Perthshire 1 fecl nt rightnngles to everything

o cross-grain in existence... James Kirkup is another gifted imagist. Perhaps long residence in Japan has lightened his western burden. Although his sub-title to The Body Servant is "poems of exile," his exile has no terrors. The hook's tour de force. adapted from a passage iu Leonardo's notebooks, is a de-scription of the body in a series of apostrophes to various organs. or apositiones to various organs.

Mr Kirkup awards no prizes but his poems on hands, thighs, vulva, penia ("Members only") are witty and original with "heart" to close the series. His poems include an impassioned plea for the Foki or "scarlet crested ihis," hunted almost to extinction, of which only twelve were left.

our hearts of slone. Patricia Whitaker's poems first appeared in the London Maga zine; they are more intense that some of the others under review

and show an intellectual deligh: in words, as in "Driving in Scot land.

She has also become boring ...

There will be no more birds ond poets all killed by our hands of

Pine-mornings.
The names of towns like honourable wounds
Kintore, Monymusk, Kildrummy. Tomintoul. Slight and so far not much more

than clever, they are worth watching, like ber caterpillar well-shod, your undersides like

turret the ritzy cabbage-head I enty you.

A footnote to this poetry: it i worth getting Ishmael, a nev quarterly (Anglo-Preoch-Spanist mainly Anglo) with a format anlist of contributors very simila to the late lamented 'X.' It is 50 an issue from Librarie du Luxen bourg, 68 rue d'Assas, Paris. Bot the first numbers contain a vers play on the Irish rebellion b the editor, Francis Boylan, an each an essay by C. H. Sisson, o Yeats and Pound. The essay o Pound and his earlier work is after so many theses, extremel lucid and refreshing. C. H. Sisson hy the way, supplies a title-pag quotation for Geoffrey Hill, fo Mercian Hymns.

published in Time magazine, i was in fact published in Harper. I apologise for the oristake.

English

voices

# The hero rises up

smoke."

THE LEGEND OF ROLAND IN THE MIDDLE AGES by Rita Lejeune and Jacques Stiennon translated by Christine Trollope Phaidon 2 vols £28

#### GEORGE STEINER

THAT famous fishing trip Burguete in Hemingway's Fiesta," Bill and the narrator glimpse a grey metal-sheathed roof on the shoulder of the first dark mountain. "There's Roncevaux," says Jake, and suddenly Bill notes: "It's awful cold." For an instant the air darkens and we hear in that muted reference the single, tones of heroism and hetrayal, of romantic hut vacant gesture which will mark the rest of the

No one knows with any cerwhat happened in the narrow defile of Roncevalles or Roncevaux in AD 778. The Saracen ruler of Barcelona was in rebellion against his over-lords in distant Cordova. He lords in distant Cordova. He Invited Cbarlemagne to support his cause. The Franks crossed into Spain and conquered Pamplona but Zaragossa withstood their siege. The Emperor withdrew across the frontier. His rearguard was under the captaincy of one Hruodland, Earl of the Breton march. This from of knights was ampushed troop of knights was ambushed as it came through the mountain gorge and annihilated. By whom? By the moors of Zaragossa under King Marsile, abetted by the traitor Ganelon. says the legend. The facts are probably more prosalc and con-fused. It seems likely that the ambush was set by local mountaineers, Basques or men of Navarre. It may be that their onslaught was obscurely related to the general war; perhaps they were merely out for plunder.

As early as the third quarter of the eleventh century, some form of epic saga about the affair at Roncevaux was abroad in Navarre. Between 1000 and 1020 various tales about the prowess of Roland and his friendship with Oliver begin cropping up in France, notably in Normandy. The earliest

FOR almost all the 467 pages of St Urhain's Horseman Mordecai Richler keeps up the breathtaking hilarity of a comic act on a high wire, his balancing rod two opposite worlds and two different styles. The novel is split geographically across the Atlantic between Hampstead and Toronto materially between wealth and

materially between wealth and poverty, emotionally between euphoria and depression, chrono-logically between past persecu-

With a foot in each camp and his head in the clouds stands Jacob Hersh, a promising film director who bas risen from the

Canadian slums by way of persist-ence and television. Now installed in a Heathside manslon

with an understanding wife and children, he bas just heen paid £15,000 not to direct a film because of trouble with the star

because of trouble with the star and is arraigned at the Old Bailey with an unwanted accom-plice Harry Steln on a charge of raping someone else's German au pair girl. This charge—of which, of course, our well-mean-ing here is more or less innocent

marks a watershed in his life,

the crossing over into middle age, and as it coincides with his

father's death in Toronto it pro-vides an excuse for a good deal

It's a tribute to Mr Richler's stylistic ability that the rather baldly introduced cbildhood

memories harely jar: Jake's

attempts to escape from this Jewish back street hot-house are

lovingly described and it is here

that we meet the Horseman-Jake's cousin Joey Joey is decidedly ambiguous: is be a pimp

and small-time stunt-man or is he

a new Golem, the ghostly pro-tector of the Jews; is he in South

America to capture the Nazi doctor Mengele or to amuggle

Well, of course, like all good

symbols Joey fails to surface,

symbols Joey falls to surface, and Jake is left to solve his own problems, which be does in a sequence of uproariously funny scenes. Led into trouble largely by his childish, romantic vision of the Horseman Take Scall-

of the Horseman, Jake finally emerges full grown from the chrysalis of Wardour Street, able

to cope with the petty farce of his trial and to retain his wife's

The London episodes are richly humorous, full of wickedly sharp insights and neatly timed

of flasbback.

tion and present acceptance.

version of the Chanson de Roland as we know it is dated 1. 1100 and is known as the Oxford text." Very prohably blder, fragmentary versions older, fragmentary versions have been lost. It is a marvellous tale. It tells

Roland's birth at Imola and of his education in the great forests. The young knight saves Charlemagne's life at Aspremont and is rewarded with the magic sword Durandal and the horn Oliphant. In Charlemagne's dispute with Girart de Vienne Boland is characteristics. rart de Vienne, Roland is champion for bis liege-lord. He fights Oliver under the walls of Vienne from dawn to sunset and neither can prevail. An angel stops the epic duel. Roland becomes betrotbed to Oliver's beauteous sister Aude. Henceforth the pala-dins are inseparable. Roland challenges the pagan giant Ferragut. They fight on horseback and They fight on horseback and neither triumphs, Roland brings Ferragut a stone to support his bead and watches over his sleep. They engage in theological disputation, then they fight on foot. Roland slays the Saracen Goliath and proceeds to a brilliant campaign. He takes Tortolosa, Noble and Pamplona, Durandal is like a thing of fire. thing of fire.

Lulled into a false sense of ecurity by the gifts which Ganelon brings from Zaragossa, Roland covers the rear of the troop of armoured horse. At Roncevaux a vast army of pagans surrounds him. Despite Oliver's pleas, he refuses to blow his born pleas, he refuses to blow his born until it is too late. Finally, with blood-choked breath, be blows a great blast, tends the dying Oliver, breaks Durandal on a great stone, is blessed by Bishop Turpin, offers his gauntlet to St Michael and dies. Charlemagne hears the call of the magic horn carried on the evening wind. His host wheels about and hurries back to the mountains. It is too late, and as Bill says, "awful cold." The call of that born from the

JOHN WHITLEY

set pieces like Sunday baseball

on the Heath and indigestible

luncheons with legal advisers,

much more successful than the Canadian chapters which still aeem insufficiently distanced. Yet Mr Richler has written some-

thing more than a fine comic novel, with a wider application

novel, with a wider application, ostensibly about the lingering Jewish consciousness in the Gardens of the West, it really

deals with the sense of despair of frustration at not heing able

to change so many evils: Jake's Horseman is the Knight of the Grail, the Superman who deals in moral justice; wish-fulfilment for the ineffectual character impatient with his own liheralism.

William Sansom's contem-

porary hero, in Hans Feet in Love is a far milder, not to say dimmer luminary: Hans Feet is,

in fact, a young commercial traveller whose modest financial

success is due to an engaging ingenuousness of gaze. This expression, it seems, also makes

him attractive to women and Mr Sansom's book is really a number of short stories about

success or more frequently, failure in love linked together by the amorousness of the much-

travelled salesman. For all their

apparently mild whimsical humour—and some of the stories are very funny—these episodes hide a bitter, cruel sting in their

tails: loneliness, alcoholism, be-trayal lurk beneath Hans's easy-going exterior and Mr Sansom's calm yet vivid writing ensures they are released on the unwary reader with the maximum im-

Equally deceptive in the spare elegance of its writing and form, Chapman Mortimer's Amparo is ostensibly a con-

dark valley has sounded through western literature and art. In this sumptuous monograph, Dr Rita Lejeune and Dr Jacques Stiennon of the University of Liège study the iconography of Roland and of the geste of Rolandfrom its very first, uncertain appearance on the capital of The period covered runs from c. 1087 to 1520 and the authors examine sculptures, architectural motifs, stained glass, paintings and illuminations in France, Spain, Italy, the Netherlands and Germany (which produced that curious form, the "Roland pillar" or larger-than-life statue of the bero protecting the city against its foes). The work is illustrated

and given its separate hiblio-graphy.
Only the specialist will be com-

fession by a miserable English

language teacher of bow be be-

trayed a young prostitute under

the Spanish aun. But the hook is really a remarkably successful attempt to describe the prosti-tute herself. Amparo. She is young, a curious mixture of

Ride for a dreamer

ST URBAIN'S HORSEMAN by Mordecai Richler/Weidenfeld & Nicolson

HANS FEET IN LOVE by William Sansom/Hogarth Press £1.75

AMPARO by Chapman Mortimer/Weidenfeld & Nicolson £1.50

PENMARRIC by Susan Howatch/Hamish Hamilton £2.25



The angel ends the duel of Roland and Oliver: a grisaille by Jean le Tavernier about 1460 тергоduced in "The Legend of Roland

the majestic St Charlemagne and St Roland windows in the north section of the ambulatory at Chartres (c. 1215). In this great series of pictorial scenes, with their subtle blue radiance and by 573 plates, 63 of them in colour. Each site or manuscript illustration is discussed in detail

tranquil intensity of motion, Roland becomes the symbol of chivalric sainthood and of France.

Mordecai Richler: balancing act

manners and an extension of

his own self-pity. Only when

ahe has fied from her pimp and hought new clothes on the strength of this promise does he

let ber down. As the other char-

acters are mostly self-reflecting mirrors, the novel relies for its

success on Amparo, and she may seem too much the romantic

tion of Roncevaux in the brilliant Tournai tapestry dated 1455-70. By the early sixteenth century appearance on the capital of columns in the church of SainteFoy at Congnes (Rouerge) to a series of miniatures painted in Paris for presentation to Francis I.

Paris for presentation of individuation and pathos appear. The climax comes with that it should appeal to far more than the circle of medievalists

and iconographers. How could one have missed the little church of Santa Maria della Strada on the way to Brindisl with its inspired rendition of Roland seeking to hreak his sword? Or the frieze on the corner tower of the Cathedral of Borgo San Donnino in Fidenza? Is summer over This is the figure glimpsed by the already? As Vigny wrote, in what pilgrim in the Fifth Heaven of is at once among the most sonorous lines in any language and an echo of Roncevaux: fifteenth centuries, Roland becomes more and more human-

Penmarric by Susan Howatch is an historical family aaga which starts off promisingly enough in the Nineties with an interminable lawsuit between an enraged mother and an emhittered cousin.

The case is for the possession of the vast and ugly Cornish mansion of Penmarric and this house is at the centre of two generationa of ensuing family rows. Unfortunately Miss Howatch has chosen to construct an elahorate parallel hetween the squahbles of these Cornish gentle-folk and the intrigues of the Plantagenet descendants of Stephen and Matilda which makes everything very complicated and extends the hook to an ungovernable length. But though not in the aame class as Winston Graham's Poldark chronicle, this novel does show considerable promise and sectiona like that dealing with one son's obsession with tio mining and another's pride in property are both sensitively described and grippingly read-

writes with none of the cluras In fact Mr Silkin is one of th

the winner of the second acous New Pocts Award for her colle-

Donald Ward was born in 190 has worked in the Post Office to forty-seven years, and in his first book of poems Toe Dead Snalls 1.25) gives one cause for hop

froduction.

Edward Lucie-Smith has edited for Rapp & Whiting a most interesting volume entitled Primer Experimental Poetry 1 (£2.10) first of a projected series of the volumes. The present collection includes poems from 1870 to 19 (originals and translations) for the primer with brief but helpfore. gether with brief but helpinotes by the editor. I object the tiny amounts of each poer a poems, but this is a primer all a should whet the appetite of t uninitiated.

# innocence and corruption; she's not even heautifol, hut the narrator finds himself promising her his regular patronage out of a mixture of mistaken good primitive of the last century's imaginings for more prosaic

Genius is a word that regularly crops up when literary critics talk of Malcolm Lowry, author of the acknowledged masterpiece Under the Volcano. Reviewing his newly published novel October Ferry to Gabriola (Cape (2.25) Roy Perrott in the Observer hailed 'the work of a man with a streak of genius', Robert Nye (Guardian) praised 'a work of art by a serious writer sometimes possessed by genius' and Julian Symons in the Sunday Times proclaimed 'a remarkable book . . . very brilliant and moving. At the end you are in no doubt about Lowry's genius'. October Ferry, completed in draft form just before Lowry's death in 1957, was assembled by his widow Margerie in accordance with his marginal notes. Essentially a love story, it is the account of a marriage as it is evoked by the speeding images seen from a bus window. His writing has such a poetic force, such pungency of humour and allusion', said Michael Maxwell Scott in the Daily Telegraph, 'that one

### After the Volcano

is borne along like a sailing boat with a fair wind abeam'.

# The Irish strain

RYAN is a small boy, a few years from adolescence at the outbresk the product of an Irish father—art teacher-cum-Sunday-painter and a richly emotional Russian mother who, after the Revolution, fils their North Londoo home emigré bangers-on from A succession of governesses comes and goes, driven usually to despair by Rysn's elder sister Anastasia, with whom be maintains a slave-master relationship. The Irish strain comes to

dominate Ryan's hyper-sensitive nature more than the flamboyant Slavs. This is principally due to the devotion inspired by young Kevin O'Kneale, a priest-manqué whom Ryan meets in a long. somewhat wearisome, Somerville and Ross-ish episode set about with bogs and fairies, during the premature wake of his grandfather (who refuses to oblige by dring numerically)

dying punctually).

**ORIGINS OF CATHLEEN** by R C Hutchinson/Michael Joseph £2. JEREMY RUNDALL

the most gloomy Russian au and emerges as the one ful rounded bumen being in a large gallery of caricatures—even stereotypes. Not that these a without their function; the not works quite well as a leasely by works quite well as a loosely ki sequence of farces with a hero tragic eoding.
Whether Origins of Cathle

(Cathleen, who eventual marries Ryan, appears briefly at sporadically as the infa daughter of Kevin and his G man wife) is intended as fiction autobiography is uncertain. The are clues: Ryan's surname is gives that there is intimacy of detail that suggestirst-hand experience. Not that really matters either word details. really matters either way: despi Kevin's gift for affection is unithe untidiness there is richnleversal: adopted into the North in style, comedy and even sor London bome, he charms even history.

ا مکنا خالامل

IN MY review last week I sai that Norman Mailer's Th Prisoner of Sex was original

SILKIN'S Amana Gras (Chatto & Windus 50p; hardbac £1.05) is his best book so fa Whether writing of North Eng land or Iowa or Tel-aviv, b observes with an accuracy remin iscent of D. H. Lawrence, by

most lucid and radiant of Englis poets. I like especially his po traits of northern landscape seemingly mineral and barrer but from which flower carpets ( every sort of richness and life His ease within the tradition ( English poetry, and the ne beauties with which be infuse it, prove a fallacy the popula notioo that contemporary poetr in England must play second fiddle to that being writteo the United States. Veronica Forrest-Thomson

of English Press, University of Leeds 75p). Miss Forrest-Thon son fuses together bits and plece of both general and area information from ber universit education into a series of poem which, if sometimes sounding like the product of an uoholy weddin between the styles of William Empson and Gertrude Stein almost always show a highly theories, and I look with pleasur toward seeing more of her wor

(Allison & Bushy 75p; hardba If the decline in our post services is due in part to poen like these being written in the bowels of the GPO, then perba such a decline is justifiable. The range of material is wide (pa ticularly good are the charact sketches) and the treatment splendidly assured. Perhaps of might persuade Mr Ward to tai his postal duties a bit mo lightly? It would he a shame have to wait another half-ceotu for a second book.

I have written previously abo George Barker's lovely poe "At Thurgarton Church." No together with other previous uncollected pieces, is available Poems of Places and Peop (Faber £1.50). To those who known Barker's work, oo more necessary to the collection of the previous statement of he said. To those who do not, th book should be an excellent i troduction.

Lyman Andrew:

## When women should take to the streets

OODNESS, I despair of women ametimes. Take for an example neir wretched obtuseness in this natter of social security benefit or the unsupported mother. lainly, all the expenses of suport and administration would e spared the State, and ulti-nately the taxpayer, if the un-upported mother should quietly secome supported, without lamorous recourse to paternalist authorities. She and her issue ould be most efficiently and disrectly supported by the proceeds of prostitution.

By way of favouring this partiular private enterprise even beyond the extent to which this lovernment generally favours parivate enterprise, it refrains from levying any tax upon whores earnings and imposes no liresome controls of quality or quantity or Weights and Meesures or Trades Descriptions Acts to hamper the small busiacss woman.

Her work can be carried on in he home while the thus sup-ported children sleep, or, if the nabitation is too confined, almost anywhere else. Initial outlay is minimal and, provided the entre-preneuse can avoid takenver by a pimp or organised exploitation by the underworld, it remains so.

For years nuw the servants of the people have lahoured to help the unsupported mother grasp these elementary facts. They have set spies outside her house, so that the instant a man-sets foot inside it, his movements can be speculated upon. If he remains overnight, as far as the Social Security man can ascertain for puess), it is assumed that the little woman has caught on and bingo! off welfare. But tike as not the silly goose has not

Intuigged and even now cannut But the SS are patient Over and over they challenge their singgish pupil. Surely that man who stopped by to play cards or take the children to the football, while mother drew a breath and washed her hair, could be contributing to the kiddies' support? They chat with the children about their "uncle" or their "dad," and the children uttering wishes and fantasies of a "normal" home, unwittingly betray their mothers

What the children leave out the neighbours fill in, parked cars, people coming and going, the length of Missis' skirts.

Duggedly, the hounds prepare the dossier that proves that the unsupported molher is two-timing the State, and, if not, wby not? When the chips are down, every woman must realise that she is sitting on her fortune.

But no, she doesn't realise. She pleads that she does not know her male friends intimately, that they are poor and hardworking themselves, that if she expected every man who spoke to her to undertake the support of her children, she would live in utter silence, except for childish

Now the \$S men are not so thick that they cannot see at a



uxury provided by a dual income. her benefit is stopped she is likely to starve, unless the Welfare Department send someone by with the daily food muney. But the Welfare tuo is cummitted to the education of the poor. Sorrow-fully but sternly they slay away, hoping that hunger will drive the hexildered creature to pro-ductive labour. She is more apt to sit at home and cry.

Perhaps she is ashamed to get out and hustle with the children in the house. Benevolently, the powers intervene to remove any older children, who might catch on, to State care, and damn the

So far the surveillance of these improvident matrons is costing many times the maintena value have independence and entrepreneurial skill in a Tory world that Social Security does not begrudge a penny.

But even vet such women cannot understand the point of this prodigious activity at public expense. They pursue their children through the State Departments and make awful scenes. ments, and make awful scenes, ments, and make awful scenes, weeping and tearing their heir. They trudge to the Welfare, begging for a food allowance, while their children scream for fear and bewilderment, howling for the sequestrated sibling. The Welfare mournfulty considers the

The motor car squeoks when it's tyred. But when it's erhausted, petrot fumes. . . .

Experience a little Swedish

night life.

Alan Clark

His stople diet Wos hord tock, All his noils fell out.

I're grown hyacinth In o flower bed.

possibility of dispersing the household once and for all.

At home, the object lesson is unsparingly continued. Instead

of comprehending the avuncular role of the man lurking under her bedroom windows, and learn-ing from him the pragmatic realities of the role of women under capitalism, the by-now demented woman calls the police. Everybody is very nice to her but no puliceman comes.

Her days became a dreary round of humiliating scenes with the Social Security, the Welfare, the Housing Department, who can elways be reticd upon tu show solidarity with the others by producing a timely threat of eviction. But still the crazed woman does not see. No one takes so crass an atti-

No one takes so crass an attitude to the practical education
process as to actually say,
"Winnan, all this pain could have
been spared, if you had simply
furgone welfare and supported
your issue by the work of your
loins. What else was marriage
but payment in kind for sexual
service and enhabitation? What service and co-hahitatiun? What is now su repugnant in the nution of being paid piecemeal, on a casual instead of a permanent basis? You could even make more money that way and raise your standard of living. It's like piecework-it depends how quick you

Why is it unsupported mathers connut see the glories and the bigh marality of the private enterprise system? Instead of imbibing the saturary truths demonstrated so tellinely by the clerks who give and take away, they have lately taken to combining in Claimants Unions and nining in Claimants Unions and such, adopting a mititant posture, resisting eviction, harassing the harassment, spying on the sples, occupying Government offices, combining, heaven help us, like the frame-breakers and Chartists of old, to defend their interest as a class. Why, trespassing spics may be heaten, purveyors of hearsay evidence rebuted, chaos

will certainly come again.

Nowadays the women's houses are not tonely, for other women come to lend a hand, co-operating in freeing each other to get about. When men come by the women are not left in compromising circumstances, speechless before the tewd implications of the public screants; they have a defence against spying and evidence of their own. Their old teachers hang about in the hope that the teckless women are running a lucrative orgy business, but it has not so far been the case. Vulgar Economics has become Political Economy. Opportunism has been beaten by

rinciple.
History will explain why these omen have chosen the method of combination and mess action in preference to individualism

and personal profit.

Perhaps after all, freedom and dignity were motives for becoming unsupported mothers in the first plece, but freedom and dignity are words with which Social Security has little to do.

Glen Boyd & Germaine Greer and Times Newspapers



LOOK! September choice: multi-colured zig-zag striped dress in single knit jersey. 17.50. It's kne-length and has skort sleeves. By Lee Bender of Bus Sto, orailable of all branches or by mail order from 3 Kensingto Church Street, London, W8. Send 25p for p & p.

### Grapefruiterush

GREAT BRITAIN'S newest Chappel! (151st to 91st in ten months) did it on a grapefruit th grapefruit's wild success than diet. The Original grapefruit th grapefruit importers themselve. Jaffa and Outspan, who champion silmmer. Mrs Jeannette Times two Easters ago, was sent for by 50,000 readers, and when Outspan displayed the grapefruit dlet in an Oxford Street window, the pavements were blocked by the pavements were blocked by the pavement with the pavement of the pavement with the

for the grapefruit, not the least of which is that it acts as a catalyst on other foods and burns. Vith all up all the surplus fat. Claims like these lead people to believe that as long as you start off a meal with a grapefruit, it doesn't matter what you eat afterwards. But is all this faith in the

tmpeding pneumonia—dėjū flu. Income tax—dėjo duc. Innate refinement—dėja U Blasė jet-sel—dėjā fleu. Summer sole time—dėja quene Practical gordening—dėja Ken.

Tory PR—dėjū crew. Cheap tights—dėjū tron. Patricia Av and David Robsh

# Stop Summe Dry Skin/

There is nothing lover than a satin-smooth kin thet has been warm by the summer sun of a golden bloom, but take care that the skin's tural fluids have not been depleted by expere to sunsbine and drying breezes. Before a make up, stroke a flind moist oil of Ulay overfur face and neck to as a nature to maintain the oil and moisture batact of the skin cells. Its tropical Ulay oil witherish the skin to newbeauty and banish tray of wrinkle dryness.

## gowing deniand has pushed up ntional consumption anywhere boveen 20 and 40 per cent io th last two years.

the pavements were blocked by cotent of any fruit, even plump ladies busily copying it down.

Extraordinary claims are made for the grapefruit, not the least of which is that it are a sufficient to justify the they that it are a sufficient to justify the they that if you eat grapefruit, you clim

Vith all this desire for grapefrui around, you may be wondering thy grapefruit are so expensive—around 10p eah at the
moment. The answers that high
demad puts up the prices,
thou; there is a fast possibility
that faffas may be cheaper this
winte because of he devaluation
of the Israeti poted. But maybe
that's the explanation of their

مكذا سالاصل

S LORD LONGFORD returns A from Denmark, shocked beyond speech at the permissive society run riot, there are other anti-permissive movements afoot. The latest catis itself The Festival of Light, is Christian, is supported by familiar names from among the familiar names from an other than the familiar names from a support of the familiar names from a support of the familiar names from a support of the familiar names from among the forces of righteousness —Mary Whitehouse, Matcolm Muggeridge, Cliff Richard—and is holding a launching meeting at Westminster's Central Hall on Thursday,

Malcotm Muggeridge proclaims its ideals in the language of Bunyan and the Bible:" It's Bunyan and the Bible:" It's for putting on the armour of light and casting off the works of darkness." But does the armour of light mean anything to the children of the permissive society who take for granted the horrers tisted by the Festival of light, committee. The Little Light's committee—The Little Red Schoolbook, Schoolkids Oz. The Devils?

The meeting on Thursday with be followed by a rally in Trafalgar Square on September 25 and two days before that, heacons will be lit all over the country "to alert Britain to the dangers of moral pollution"—and for the burning of a few questionable books."

LOOK: we knew Roy  $\mathbf{O}_{N}$ Brooks well. He was a lovable talker. He collected stories and sayings and coined a few bimself: "I can tell the age of a house more surely than the age of a woman."

He was immensely sincere about his socialism—his rather indi-vidual brand of socialism—and we noted that the very first thing he did when he assumed control of the business from his father was to make his two assistants Tony Halstead and Colin Lowman partners. They, after all, were doing most of the work while he was talking his head off on the box, or raising money for charity, or squeezing a little social justice out of the system for somebody

Nobody but Roy Brooks could write those ads, and Messrs Halstead and Lowman are nol going to try. But Brooks' honesty is a tradition that is worth carrying on.

### WOMAN'S ROLE

● LAST WEEK, I watched as three young Americans, tired but almost pathetically respectable, slumped down at a table in a warm, wetcoming Wimpy House in the Earls Court Road. Suddenly one of them ooticed a small sign high on the wall. They promptly picked up their belongings and fled.

What they bad done was commit the unpardonable—and in-curable—sin of all, being female. They bad no male company. And Wimpy Houses will not tolerate such indecent behaviour on their premises after midnight.

"Unaccompanied women will not be served.—Evening Standard

• PETNOTE gives you the secrets of an attractive and shapely bustline, for a figure that men admire. If women all over the world bave developed this greatest of feminine charms, then why not you?—Advertisement in Vnnity Foir,

**©**IT'S TEMPTING to leave the household chores to the girls. Sometimes we do. Certainly they do a good job of looking after us.

Borry Alexander on his fourboys-two-girls learmony group living together, quoted in TV

LOOK! AGAIN ON PAGE 33

# Aluxury made-to-measure kitchen can cost you up to 25% less than you thought.

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kitchens have only been available to architects and leading builders. Now the Multyflex service is available to you. Why not make the most of it! There are permanent Multyflex

exhibitions at the Building Centre, 26 Store Street, London WCIE 7BS, Engineering and Building Centre, Broad Street, Birmingham I and at the Kitchen Design

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Centre and showroom, Dafen, Llacelli, Carmarthensbire.

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As you can see we've got a really great selection of jeans at really great prices. And with every pair we're giving away a free embroidered motif.

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Please send me\_\_\_\_pair(s) male jeans et £5.25 each. In navy blue/brown/maroon/pink/beige\* (state second choice)\_\_\_\_\_ size\_\_\_(from 22"-36", leg lengths short/medium/

Landlubber

Please send me\_\_\_\_pair(s) Landlubber jeans at £4.75 aach. In green/bleck/beige\* (state second choice)\_\_\_\_size\_\_\_\_(from 22"-36", leg lengths short/medium/long\*). American Jeans

Please send me\_\_\_\_pair(s) American jeans at £4 each. In dark blue/light blue/white/grey\* (stale second choice) size \_\_\_(from 22\*-36\*, leg lengths short/medium/long\*).

Please send mea free butterfly/toucan/apple/ hand motif \* (state second choice) \_ ell motifs are available separately lerge butterfly black or white 45p. toucan 35p. apple 25p. black or white hand 20p. 2 small butterflies 20p.

Tenclose a cheque/P.O. for £ Make cheques payable to Escalade Ltd. Please enclose 15pp & pfor each item \*delete as necessary: allow 14 days for delivery.

Money refunded at not completely satisfied.

This offer applies for 3 weeks only.

But is all this faith in the grapefruit unfounded? One thing most people know about grapefruit diets if they diried them is that they seem to work, but do they actually speed up the metabolism and burn up fat?

Absolute rubbish, say the experts. Derek Milter, lecturer in nutrition at Queen Elizabeth College, says that the food which speeds up the metabolism hasn't yet been invented and if it has been, he'd like to know about it. Dr Peter Greaves of the British Nutrition Foundation summed up the value of the grapefruit thus:

"It's food value is as a good source of Vilamin C. Period. There's no physiotogical foundations when the fruit is so expensive. You can only afford to eat very little at a time.

"Esley Garner" Now you can be as abandoned in bed as they are in Sweden. There's no physiotogical founda-tion for the fact that it helps to-burn fat. That's absolute non-Under a Slumberdown continental quilt there are One thing is certain, that belief in the grapefruit's stim-ming powers has rocketed sates. no more heavy blankets to weigh you down. No more Ten, even five years ago the grapefruit was en exotic fruit—whet the trade calls "queer gear"—atong with the avocado and the aubergine. Now this fighting the bedclothes trying to relax. Instead there's all the soft, seductive warmth of LES DEJAS Dysentery—dėjā loo.

Instont teobags—dėjō brew.

Yuung Conservotives—dėjū blue.

Quick getaway—dėjū phew.

Ageing fast—dėjā through.

Already already—dėjā Jew.

Innsding menopia dėjū di natural down and feather snuggling you gently to And in the morning. there's another dream to wake up to—no more

tiresome bedmaking.

pillow, smooth out the

All you do is puff up the

bottom sheet and swish up the Slumberdown. And that's it. All over in

18 seconds. Try one. It's the new experience in bed. .

# Free motif vith any of our fantastic range of jeans!



Lothers now only £8-95 Lothars are the

Frenchjean, and are

now only £5-25 Male jeans

Male

sensationally successibility e becoming a cult in the States and its er clusive to Escalade. land-painted sneakers: £2.75 easy to see why.

Landtubber now only £4-75

Landlubbers ate the No. 1 jean in the' States. Great cut classic slyle.

American Jeans now only £4

denims and are

American jeans are very hard weening tough surplisingly good value. i-painted clogs: £5.80

SLUMBERU Surrender to its warm embrace I'd like to try a Siemberdown. Please send me FREE colour brothere with details of sizes, prices and pratty coversities - and how to get my

**ADDRESS** COUNTY Ediobergh EH2 4PL. Tel: 031-228 6041.

# SETTING THE FASHION

# by Ernestine Carter



US WEEK huilding starts on the setting for the exhibition, Fashion, An Anthology by Cecil Beaton at the Victoria & Alhert Iustum.

There are several reasons why so much interest is focused of this exhibition. One is by Beaton's magic mother is the Museum's rowing reputation, under the dventurous direction of ir John Pope-Hennessy, fc dramatic instal-lations. But the most im-portant is that this exhibition constitutes, a long last, an official recognion of Fashion.

The setting has been designed by Michel Haynes. Mr Haynes, a very all thirty, first swam into our lew when he was designing the Jaeger windows, his first ull-time job after leaving ammersmith College of Art. In his ten years at the Reent Street shops he won for Jaeger the Regent Street (fivitimes) and Daily Telegraph (tree times)
Window Display .wards, as
well as the Royal Society of
Arts' Presidential fedal for Design Management

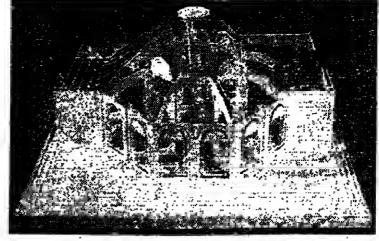
He left Jaeger las year and almost at once was wrking on the exhibition "L'Ice et la Forme" at the Louvnin April.

Mr Haynes was in garge of

the fashinn section. t was a natural progression hat he should have been selected to install the exhibition at the MICHAEL HAYNES

The problems facing his there are of a vastly different mportion to those at the Louva. At the latter he had only 2 garments to display. At the V& A, there will be 275, which, wh 47 hats, 50 pairs of shoes, jewllery and other accessories, brin the total items catalogued to 33. total items catalogued in 3).

The site is the Recent Registions Room, and within it Mr Haynes is erecting an octago in Perspex, tent-roofed in strippor silver plastic. The central aba of the octagon is two storys high which provides double isplay area—every inch of with will he needed as the exhibts pour into the bleak, airless steerooms of the Museum which it



Model for the setting designed by Michael Haynes for "Fashion: An Anthology by Cecil Beaton" opening at the Victoria and Albert Museum on October 13.



grounds to express the character of the clothes. For Schiaparelli, he has chosen a Dali-esone land-scape of desert and sky. For the jazzy 20s, be bas asked Anthony Redmile for metal palm trees and ostrich eggs mounted on ame-thyst. For the romantic 30s, Mr Haynes has done a pastiche of the light-suffused, flower and tulle backgrounds of Mr Beaton's nwn photographs of that period.

For "Space Age" designers

will be posed in front of a huge hlnw-up of a black-and-white photograph of Gaudi's famous church in Barcelona, the Sagrada

For the Royal section, in which will be shown dresses given by the Queen Mother (Norman Hartthe Queen Mother (Nntman Hart-neil), the Queen (Hardy Amies), Princess Anne (Susan Small), the Duchess of Kent (her wedding dress hy John Cavanagh) and Princess Alexandra (Mary Donan), Michael Szell has repro-duced on white velvet the fabric he wove for the Investiture of the Prince of Wales.

Bowing to the influence of boutique fashions, one bay will be divided between Mr Freedom and Biba, each providing their nwn strongly flavoured backgrounds

Each designer's exhibits will have its aura of scent—"I think they should reek with perfume, like their Salons," says Mr Haynes. And to tease the ears as well as the nose, there will be mosely. music.

This is only a tiny scratch on the surface of the Perspex. But it gives an Idea of how Mr Haynes is solving the problem of dramatising what could look like hargain day at Nieman-Marcus.

For the exhibition, it must be remembered, is not a definitive exhibition of fashion; It is, as it is called, "an Anthology," a personal assemblage of clothes from people whose taste Mr Beaton admires. Inevitably some designers are over-represented, others omitted. This means that the usual approaches to arranging rooms of the Museum which ct as wardrobes.

Mr Haynes chose Perspex learner the decor is transparent Perspex.

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Mr Haynes chose Perspex learner the segments are over-represented, others omitted. This means that the usual approaches to arranging such an exhibition (chronologic-pictures in this medium. Lage in scale, dazzling in colour, with the decor is transparent Perspex.

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Mr Haynes chose Perspex learner the segments are over-represented, other the usual approaches to arranging such an exhibition (chronologic-pictures) were out. Mr Haynes has their counterpointing of rit-



Photograph by Barry Lategan

A PREVIEW OF ONE OF THE GREATEST COATS IN PARIS from the Christian Dior-Lundon collection which will be shown. from the Christian Dior-Lindon collection which will be shown on Tuesday. Tent coat in black and white double woul tweed reversed to red, the fitted top flaring from a diagonal scam front and back. The close-fitting black relivet quilted hat, £16, the silver edged black ear-rings which malch the coat buttons, £12.80, and the Diormiss tights, 50p, are oll from Christian Dior-London, 9 Conduit Street. The black patent shoes, £15.95, are from Kurt Geiger, 99 New Bond Street; the black patent bag, gold chained, £87, from Gucci, 172 New Bond Street.

AGGIE NORTON says her clothes "are built with love." Not sentimental love but the love that a craftsman feels for bis artefacts, Mrs Norton, ber pale young face framed in Allce-in-Wonderland hair, her voice low and hurrying, breathes conviction. For her, "designing has heen a slow progression," from a beginning as a cuhist painter, on to collages, then murals and wall coverlngs. was the thing that fascinated her and when she found she couldn't do sculpture, she

Clothes, she believes, as she says "passionately," are as interesting and satisfying an art medium as any. Certainly in her

Another great interest is the theatre and during the 12 years she lived in Canada (while she was married to a Canadian) she became involved with two repertory theatres. "I've heen called" she says, "an incorrigible theatrical romanticist. It's true. All

Back in England, she settled in Cambridge where about a year ago she opened a shop at 34 Milton Road which she called King's Parade, "because when you think of Cambridge, you think of King's Parade."

SKIRTS WITH A DIFFERENCE BY MAGGIE NORTON

Lest, on fine black cotton rep. squares of green Victorion guiture lace frame yellow bowls of potchwork flowers, each flower buton-hole slitched in purple: belied in black mock wet croc backed in riolet felt, £34. Black ribbed sleeveless polo necked sweater, £10. Centre, multi-coloured crochet squares outlined in white crochet open up to large purple silk buttons, £40. Brown ribbed polo necket sweater with matching long-johns, £20.50. Black swede wedge-heeled onklestranned sandals £14. Bight squares of different tertured onkle-strapped sandals, £14. Right, squares of different textured and patterned jerseys in red, green, pink, ond blue, each banded in white cotton braid, some centred with puffy crochet flowers. their leaves and stalks of green felt; pale blue waistband, trimmed in white broid, centred with two crochet flowers. £40.

Maggie Norton skirts at Lucienne Phillips, 69 Knightsbridge, SWI. Sweaters, long-johns and sandals at Saint Laurent Rive Gauche, 113 New Bond Street, WI

East Anglia is rich in crafts. "It was all just waiting for me." In the fifties. Mrs Norton, born a MacNeil, had worked in Scotland helping to revive the home industries of the Highlands. Now, she says, she wants to prove that British craftsmen are "very much alive and kicking (even though most of mine are in their seventies) and that an ancient British enttage craft can he interpreted into something sophisti

This is what Sybil Connolly did for the Irisb bome industries in the fifties transforming Irish lace, Irish linen and bainen into fashion. It is time someone started to do this bere.

voluntary organisations

which exist to promote hom industries are strong on good will but often weak on design leadership, lacking in fushion

guidance. Mrs Norton sees what she does as "a fight against greyness in the world." But her joyously coloured, intricately worked designs are more than that. They have the direct simplicity and

You can find some of Mrs

beguiling charm of folk art, paintings on glass, patchwork quilts, stencilled floors, and yet they are of today.

Norton's clothes at Lucienne Phillips in London, at Teresa Ryan in Chester, at La Bnutique in Wirral, Cheshire, at Narcissa, in New York, and, of course, at King's Pared. King's Parade

> hristian Dior

> > London

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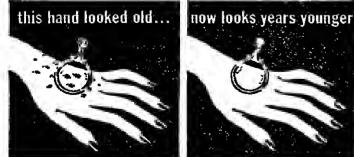
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# Weathered brown age spots? new cream fades them away





Weathered brown spots on the surface of your hands and facetell the world you're getting old-perhaps before you really are. A new cream called Esotérica fades them away, as it moisturizes, lubricates the skin. Masses of pigment break up, roughness disappears, your skin looks clearer, younger. Esotérica works equally well on hands, face, arms and neck. If you want your skin fairer younger looking, start using

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EROSE

# Children's shoes: a fitting case for care

ARE YOU SURE your child is wearing the right shoes? Many are not; and some of them will be are not and are homeuse of it. erippled in old age because of it.

Repeatedly, surveys of child-ren's feet have shown how big the problem is. In one survey, in Somerset, it was found that six out of ten children had shoes too short-some by as much as five half-sizes, even in brand-new shoes. One in eight had stretch socks or shrunken socks doing as much damage as short shues. One in ten had slives two long: one in 20 were young girls wearing wildly unsuitable styles.

If an adult wears shoes that don't fit, he feels it. Not so a child, Bones don't knit until the age of 18 or so, and until then soft gristle withingly distorts under pressure, giving no pain. until the foot sets in misshapen form. Children can wear shoes an short before complaining.

Why are so many children wearing shocs likely to do such hijury? The chain of responsibility goes tike thus;

Manufacturers fail to make shoes that can fit a variety of feet. Only three companies (Clarks, Start-rite, Norvici pro-vide a choice of four widths in every size and half-size, yet twothirds of children need non-average widths. Many companies don't make half-sizes.

Retailers often refuse in stock all sizes and widths, and will not send staff to be trained in fitting children. Some refuse to fit shoes on Saturdays and during

Schools don't usually include tions, and some permit even plimsolls to be worn all day.

Mothers fail to check regularly

whether shoes are outgrown, shop for shoes without taking the children to he fitted (mail-order buying is on the increase) and pass on misshapen shoes from an older child to a younger. Children clamour for casuals ur

for adult styles, and refuse outright to wear laced or bar shoes. The Scouts Association has (in return for a royalty on sales) allowed its name to be associated with a range of shocs made by Bata that has no choice of widths. It sells them itself by mail order. Can nothing be done? Local

shop assistants in this country, fewer than one in 30 is fully authurities' chiropodists are well placed to influence schools and, through them, children and parents. Wheo Camden's chief chiropodist surveyed feet at a middle-class primary school, he was startled to find 25 per. cent 10 feets supposed in the chiropodist surveyed feet at a middle-class primary school, he what they signify is variable. Society of Shoe Fitters: Look with trained fitters.

of the children already had foot defects and 73 per cent were wearing shoes tou short.

Camden is organising a parentteacher meeting at the school at which the Society of Shae Filters will demonstrate the essentials of good fitting; teachers are getting project &is telling the foot health story; and the children them-selves will receive drawing hopks specially prepared to drive the message home.

Few authorities attempt anything like this, and only one (Stirling) has a School Foot Health Service comparable with the School Dental Service.

Yet children's feet need checking even more regularly than their teeth. Feet grow in fits and starts; so the length of children's shoes should be checked every three months (repairs may have a shortening effect, 100). To see if shoes are much too short have the child much too shurt, have the child stand (in his thickest socks) on a strip of cardboard or stiff paper

## INSIGHT Consumer Unit

shoes in their uniform regula- half an inch wide. Measure out a piece as long as the foot from heel to longest toc, cut it out and insert it in the shoe, pushing it up to the toe. There should be quarter of an inch of extra space in the shoe. Don't use this method with pointed shoes.

But even shoes long and wide enough may still be a bad fit. An inadequate hold round the instep or the ankle can cause the foot to slither about, pressing the toes against the shoe as cruelly as if it were too short. This is where skilled shoe-fitting comes in-or should. But

trained. To locate shops with a trained fitter, one can look out for various

of the tens of thousands of shoe-

for sign on shup, badge on assist-ant, or certificate with his name on the wall. This guarantees skilled fitting, but not necessarily a wide choice of shoes. The Society requires completion of a

nine-day course and the passing of an exam, it has 200 members. Clarks: About 1,500 shops display a sign, inilicating that they stock at least 600 pairs of Clarks shoes in a chuice of widths, and have one or more assistants who have completed a two-day course (these are identified by badges).

Start-rite: About 700 shops

carry their sign on similar cundulons to Clarks, but the Start-rite training course lasts three days. Badges and certificates dis-played on walls identify trained

Norvie: 48 shops will soon be carrying their new sign. It means a stock of at least 575 pairs cover-ing several widths; and staff who have had a three-day course in fitting, with badges and certificates to identify them.

Ent even when manufacturer, retailer and Mum are all organised to du their best for little Finna's feet, une person may still foul it all up: Fiona.

Harry Fisher, doyen of all children's shoe-fitters (he even insists un fitting socks at his Children's Shoe Centre in Hamp-stead Garden Suburh) says: "I'm appalled bow little parents will stand up to their children today. They even ask three-year-olds which shoes they'd like, and I've had a child here who actually hit her grandmother for trying to get ber into sensible shoes.

her into sensible shoes.

"One little girl asserted,
'They'd be much more comfortable if they were red."

To help parents, The Sunday
Times has assembled an information pack available to readers
who send an envelope at least
10in hy 7in with a 7½p stamp
and clearly marked with their
own address. These should be
sent within 14 days to Children's
Shoes, Sunday Times, 12 Coley
Street, WC99 9YT. The packet
includes authoritative independent material; catalogues of shoes
available in a full range of sizes
and widths; and lists of retailors
with trained fitters.



# An expensive little fellow

WHILE the price of butter and Picasso paintings and boot-laces (Daddy, what are boot-laces 11 has been escalating, even more extravagant demands have been made in the nation's nyster-calling classes. The secand started kings of the trade, aren't selling ing classes. The season started last Wednesday and we found ourselves pushing 50 bob across the bar for a dozen of the best.

There was a time when "oysters were as common with the working classes as the beef tea handed out by the lady of the manor." An English writer touring England about 1850 in the wake of the famine observed that "the natives complain that they have to make do on oysters from the coasts, which are abundant."

In 1871 the hest oyster a London restaurant could serve cost is 6d a dozen.

By 1900 they were 2s. By 1914 they were 3s and

by the time the war was over they were, goddamit, 4s. Just before the last war you paid 15s, perhaps a hlt more, and the real hoom came after the war when the swells were trying to recapture, in a time of austerity, glimpses of the old gracious liv-

kings of the trade, aren't selling the strange little fellow as they used tu, chiefly because their customers these days tend to eat a dozen and move on to another course. When Cunningham started as a boy he opened them at the rate of 300 or 400 an hour. and the gents didn't specify bow many they were going to put back: "Just keep on opening them till I tell you to stup," was the order.

The young Cunningham himself used to consume as many as a hundred a day, in between open-ing them ("Just to taste," he says) so perhaps that's where be got his swagger manner.

Another thing that's gone: the oyster cocktail, which was a dozen laced with Worcestershire sauce— a pick-up for the businessman on the way to the office with a lot of work and a bangover.

There was also a time when the glass of Guinness was thrown in free. Perhaps they should bring it back. Allan Hall

### A progress of wines

THE FIFTH INSTANT CELLAR fulfils all the prerequisites: it contain, an aperiti or anytime wine, an all-through-loe-meal or first-course wine, a wine that will get better if you keep it and a wine that's delicious drinking now and wurtey of any dinner party. It also so happens that all four of the current selection could be served in succession for

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special occasion.
The planning of a progression uf wines is always difficult. If you start with something magnilicent, there may be a disappoint-ment later. Should you serve a medium-sweet aperitif, then a bone-dry wine immediately after can taste horrid. If your preprendial drinks are spirit-based cocktails, then anything too deli-cate with the first course is lost upon the taste ouds and if, for a dinner, you have six or eight people around the table, should you have two wines or merely one bottle"

As a bottle yields merely six to eight glassfuls (your glasses arc tou small if you get morel, and as there is nothing more barassing than the prospect of supplies running out. I'd have thought two bottles per dinner a minimum. (After all, you can always drink up the remainder the drink up the remainder the fullowing day or while doing the

washing up.1
The cellar gives you a case of

The centar gives you a case of 12 bottles:

Three bottles of Asti Martini, which I consider to be an excellent example of Italy's great sparking wine, "grapey," easy to like, the fruitiness of the Moscato grape unleaning when one is tired. grape welcome when one is tired or jaded—and a wine for ices. fruit or even pudding if you baven't served it as the aperitif. Three bottles of a white Anjou, Clos de Cimonelle. This is another fruity wine but with a



dry finish, useful for anytime drinking. You could serve it with first courses after the Asti or all through a buffet or simple meal. Three bottles of a bourgeois claret, Châtean Ronsselle 1967, from the Côtes de Bourg. If you can been this it will got your can keep this it will get even better. As it is, this is the kind of "little" claret that shrewd wine merchants know how to huy and which the British can still afford to drink, even while the price of classed growths soars. It

is very much a luncheon or supper wine, or as the first claret at an important dinner. Three hottles of Châtean Bey-chevelle 1965, château-hottled. This wine is from one of the great classed growths of the Medoc, and

classed growths of the Medoc, and a claret that enjoys huge popularity in Britain. But it is also from a year in which the had weather washed out the wines of many of the great estates. Beychevelle are adroit at making wine, however, and this is an admirable example of a wine that can give great pleasure for drinkcan give great pleasure for drink-

The "off vintages" of the great properties are always fascinating to those who know wine and this would he delicious for an import-ant luncheon, or as the second red wine—the rather delicate aristocrat—after the sturdy character of the Rousselle.

These wines would cost you about £13.18 if you bought them in the ordinary way, but for Instant Cellar No 5 they are available, delivered free of charge in the UK, for £11.10.

To order, send a remittance (this must accompany the order) for £11.10 to Stowells of Chelsea,

Lower Tuffley, Gloucester. You can ask for a list to accompany your order, but as these Instant Cellars are specially arranged for The Sunday Times, changes in the wines cannot be made. It is repretted that the merchants cannot enter into correspondence about the wines (but with each case there is a detailed set of tasting notes by myself).

Because of the numbers of those who order, the Instant Cellars may take longer to reach readers than they—and the sup-plier—would wish, but despateb of the cases is arranged as rapidly as possible.

Pamela Vandyke Price

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# The expanding home

settled in our neighbourbood, the kids all at school, we're allowed tick at the grocer's and the hutcher knows just how thin we like our escalopes—hut the house no longer seems hig enough.

The ideal answer is an architect-designed, tailor-made conprofessional help can be expensive. Exceptionally resourceful people like the Millers, whose house is shown here, can get a good joh done cheaply, hut in general you get what you pay for. Once you know what sort of

an architect or a surveyor or one

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SEPTEMBER

GARDENING

Roses

wood

IT HAPPENS to most of us at of the firms selling home extensions time. There we are, happily sions that you can erect yourself. Remember that the local bye-laws are fraught with pitfalls for the ignorant. For any development of land you will need planning permission. Then there are health regulations, fire pre-Moving is expensive, exhaust-ing and disruptive. The only of which need to he complied other solution is to expand the

The hest way round these complexities is to use an architect but those who are confident can version and extension. Everyuse a building surveyor (the had ever worried shout and some
body's house is an individual
Millers did) to do the drawings
problem, and this kind of expert
and submit applications.

offers a different range of window

extension you are aiming at you sion is what you want (and they will be able to approach either an architect or a surveyor or



designed one) you should start ciates, Fenny Compton, Leaming-hy getting leafiets from as many ton Spar, Warwickshire; Marley firms as you can. Most of the good firms have clear and informative Buildings, Guildford; Blacknell Buildings Ltd., Pinehurst Avenue,

Farnborougb, Hants; Rohert Hall & Co., Church Road, Paddock Wood, Kent.

As a further guide Which? sizes, door sizes, different finishes have recently published a booklet called "Extending Your House" If you don't think you can (£1 from Consumers' Association, 14 Buckingham Street, London, WC2).

WC2).

WHEN Stephenie and Russell Miller bought o small clapboard cottage (above, left) near Tenterden, in Kent. they knew it wouldn't be big enough for their growing fomily. The cottage had den, in Kent, they knew it wouldn't be big enough for their growing fomily. The cottage had six rooms, all of them tiny ("the Here is a list of a few of the firms specialising in pre-packaged home extensions: Compton Assoond the whole of the ground floor

Yellow Giant



extending it. Stephenie, who is on interior designer, drew up her own ideas to give them more space. They found a local tiles for them which he used to builder and a surveyor who did roof the extension, formal drawings and sought They now have a large kitchen

planning permission.

SUNDAY TIMES

SOME of my bappiest bours are spent in selecting spring bulbs. So the time spent with Ronald Blom,

the managing director of the great Dutch bulb house, Wakter Blom & Son Ltd., planning a special offer of 10 dwarf spring bulbs for Sunday Times readers, bas afforded special pleasure. This offer includes 40 Anemone blands in mixed colours, and of the lower special pleasure.

Anemone blanda in mixed colours, 20 of the lovely clear blue 1ris reticulata 'Joyce,' 30 Chionodoxa gigantea, 40 Scilla sibirica 'Spring Beauty' and two crocuses, 40 of the lovely little lilac and mauve C. tomasinianus and 20 large Dutch crocus 'Yeflow Giant.'

crocus 'Yeflow Giant.'

The next four, perhaps less well known, include 20 of the very beautiful Puschkinia libanotica usually known as the Striped Squill, with stems of 10-12 silvery blue flowers striped with Prussian blue in April; 40 Tritelia uniflora, the sweetly scented Chilean Star Flower in delicate mauve and white (February-March); for the flower arrangers and lovers of green flowers in the garden 20 Ornithopolum nutans, with its 10in. spikes of silvery grey and green flowers in March; and the last to flower in June, 20 Allium moly with its glaucous green leaves and umbels of golden flowers on 12in. stems.

What governed our choice? First,

OUTSTANDING CLEMATIS

original cottage had a peg-tiled roof, the tiles having o slightly mossy growth beside which new tiles would took terribly obvious. Their builder found old slate

dining room (formed partly from The extension virtually odded the old sitting room), n large onother house of the some shape sitting room (provided by the in such n way that the roofs extension itself), and upstairs abutted, and therefore gives them there is an A-shaped bedroom olmost double the space. It (above, right) and two other blends in with the original house bedrooms. The extension (but extraordinarity well, largely due not the internal conversion of the infinite care the Millers

March that it had to be included. All are happy on alkaline soils.

Next I wanted a predominance of mauves and blues in contrast to the great quantities of yellow in the spring garden. Scillas, puschkinias, chionodoxas and Crocus tomasimianus are lovely interplanted with clumps of daffodils or polyanthus, and the mixture of Anemone blanda includes a harmony of subtle blues, mauves, pinks and whites.

All these bulbs should be planted as soon as possible after they are received. If you cannot plant them for a time, open the box and let them have air. The usual catalogue price for these bulbs is 55.75. They are offered to Sunday Times readers for f4.49. March that it had to be included.

Please fill in both the coupous below clearly in block letters with a bell-pelni pen. The offer is open to readers in the U.K. only and up to three weeks should be allowed for delivery.

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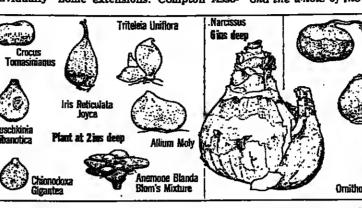
What governed our choice? First, I wanted dwarf bulbs not exceeding 12in, in height (most of them are considerably less) which could be planted in elther garden or window box. If andelivered, return to Publications Denartment. Times Newspapers Limited, Printing House Square, Loodon EC4.

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Spring bulbs for outumn planting, showing relative sizes. Figures indicate planting depths from hulh top to soil surface. Narcissus, tulip and hyocinth bulbs ore not included in The Sunday Times offer.

# ROSES are at their best. Continue to spray against mildew and black spot if there is need. Deadhead regularly but do not feed as this will encourage late soft growths, vulnerable to frost. Cut out spent wood of ramhers and tie in new growths. Train the shoots horizontally and diagonally in a fan to eocourage multiple flowering sboots. Thin and tie in other climbers. Check all roses for suckers, tearing them out and not cutting them out at ground level. Herbaceous

REMOVE spent flowering stems of daylilies, delphiniums and irises. Thin the lush growth if, it is smothering sbrubs and smaller plants. Divide irises, bemerocallis, kniphofias, agapanthus and bardy arums so that they have time to establish and grow before winter. The second balf of September and early October is tha best time, to adjust or replant borders. Certain plants such as gaillardias, pyrethrums, penstemons, scabious and Aster nmellus are better left until spring if they cannot be divided and shifted early this month.

#### Vegetables

MAKE sowings now of spring lettuce in drills lin deep and of winter spinach (lin deep). Earth up gradually around leeks and celery. Lift late varieties of

potatoes. Transplant cabbages for spring use from the seed bed, setting them 10in apart in the row. Cut herbs including basil, mint, thyme, sage and savory for drying. Use old lettuces before they bolt for braising and soup or cook them with peas and chopped onion in the French way. Harvest onions at once.

PIUIT
PICK plums, peaches, pears and early apples as they ripen. Do not plck late apples too soon as it impairs their keeping properties. See that autumn bearing raspberries are properly staked. Pick raspberries and strawberries regularly so that they do not mildew. Turn out the fruit store to make sure it is clean and well aired. In cold districts, lift tomato plants and store in an airy place where green fruits can ripen, or wrap the best fruits in paper and put in a dark warm place to ripen.

#### **Bedding Plants**

AS BEDS and borders become available prepare them for autumn planting. Wallflowers, myosotis,

polyanthus and Bellis perennis polyanthus and Bellis perennis can be planted out as convenient. Later in the month lift and pot up tender plants—such as beliotrope, cannas, sceoted-leafed pelargoniums, geraniums, and tender fuchsias—and place them indoors Move in bouse plants and greenhouse plants that were plunged outside for the summer.

TAKE cuttings of rambler roses, using ripened flowering shoots and line out in open ground. If you haven't already done so, make cuttings of pinks, pentstemons, hardy fuchsias and gazanias, using a rooting borroome

PLANT prepared hyacinths, paper white narcissus, Roman hyacinths and precooled daffodils in pots for forcing for Christmas, Plant batches of bulbs for later flowering and plunge or place in a dark place. Fressa corms should be started at once. Plant madonna lilies, crocuses, scillas, chionodoxas, bulbous irises, daffodils and bya-

NEW LAWN areas should be pre-pared for seeding as soon as pos-sible. September is an Ideal month. Turfing can be done at any time as long as it is kept well-watered. Selective weedkillers can be applied effectively as weeds are now grow-ing vigorously with rain and cooler weather. Collect leaves as they fall and use for leaf-mould or compost.

cinths in beds and borders for naturalising. Tulips should not ba planted before mid-October. See special offer of dwarf bulbs, right.

# Chrysanthemums

BRING pot-grown plants into the greenhouse before the first frosts. Spray the undersides of the leaves with tepid water before bousing, and give plenty of air. Climbers, shrubs

CUT BACK wistarias, decorative vines and rampant honeysuckles. Spur back the new growth of chaenomeles and forsythia against

Lanning Roper

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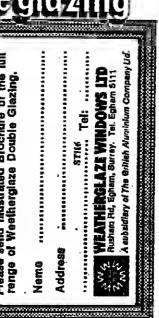
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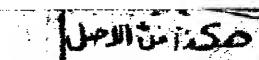
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# Jamaica stays sweet without sugar

PALISANOES airport might have been designed by the Jannica Tourist Board rather than the RAF. The strip juts into Kingslon harhour, parallel to the shore line. Aircraft enming in to land fly along the line of the Blue Mountains, presenting the newcomer with a colnurful sweep of the Caribbean's most fertile Canadian salt6sh with ackee (a taud lesser Rhone wines) are now island, a ridge of rugged ruck 7.402 feet al its peak, sleep green stopes falling almust to the

water's edge. Kingston and the smith side are in the rain shaduw, but and dry, with occasinnal tropical Club. storms. To the north there is rain forest in which the Canadian Army is currently practising jungle lighting. Westwards of the Grand Rulge lies Chekpit Country, a pack-marked wilder-ness of serub covered conical hills, thinly inhabited by descendants of the fighling Maroons, the runaway slaves who

If you've read somo of the literature—and the island has a remarkable hibliography for a eountry of under 4,500 square miles—this initial augeoblick triggers off a series of references like a putted history: the Port Royal of Sir Henry Murgan (the only knighed pirate?) lies off the port winghp—it took an earth-quake to settle his hash; up there on the edge of the hills abuve Kingston is Mona, once a plantation [now the Great House is a hotel and the grounds contain part of the University of the West Indies), a few miles west hes the old capital, Spanish Town, and near it While Marl, site of the Arawak Museum and an excavaled burial ground, a symbol of a gentle Areadian people exterminated by civilised Gnd-fearing savages.

Arawak, Spaniard, Marcon, British planter, freed slave, mis-sionary—all and more have left their mark on this enamelled miniature of a country, some for better, some for worse. Sugar plantations have shrunk and died, leaving remains for the industrial archaeologist. The problematic banana and the coconut, with some tobacco and coffee, are important revenue carners. But tourism is now the leader, with hauxite, red alumina-bearing carth, in second place.

THE LATEST, most obtrusive coloniser is the Canadian dollar and its retinue. Jamaicans eat

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ore South America in cumier; and lei limiders care ni the arrangements. Two weeks in Rio Janeiro-Civa 'South American Highlights are becador, Peru and Brazil---Ihreo weeks £526, e weeks 'Round South America 'included dor. Peru, Bolista, Argentina, Paragulay, and il. They-weeks lour of Peru costs £593 and other major sight-off the Vallet of the incas and other major sight-off artisations. They weeks cuids to £50ador the Calapagus Islands plus Peru costs £614.

canadian santon with a disconcert-ing resemblance when conked to scrambled edgl. Canadian banks are everywhere. The Canadian Army sits in the Folly and al-purt Aylium drinking Constina-Port Anlimo drinking Canadian

At Mandeville Alcan has the addest and largest bauxite operation, with a relinery lurning out alumina and pumping red waste intu 1wo 300-acre mudpands, which have filled in a comple of small valleys, lurning them into vast orange oudflats as sterile as the moun.

An odd thing about the bauxite miners, and there are four big companies at work, is their extensive farming in obedience to the Land Development and Ulilisation Law of 1986 (although Alean was ahead of this compulsion). They run Texassized herils of callle, dairy farms, citrus groves and stands of softwood. They reinstate the land and resettle displaced farmers. But for the mudpinds, the benefits are the formers to the careful be and the careful be are the control of the careful benefits and the car fils could be said to notweigh the costs—even with them, lan Nairn might say.

1T WAS an old literary friend, Juhn Hearne, author of five local novels and secretary of the Aris Centre at the University of the West Indies who tald me about the vines in Jamaica. We were lunching at Miss I.P.'s. I was heglinning to find the island's hard liquor regime a bit punishing. had also spent the day luoking at what seemed to me to be Godgiven conditions for viticulture.

Hearne had recently been disappointed in some expensive imported claret. In fact there is no local wine on the island tuday. although the Spanish are reputed to have cultivated fine vineyards. When the British army toppled the Spanish colonial regime in Jamaica, the galleons carrying the Caribbean Spaniards home also carried the secret of Jamaica's viticulture. As a result sunny slopes that could nurture grapes similar to those grown in the Rhone valley to

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Prices start at C177 for two words in Anlique. Our programmo features a variety of "slavanut" and included the start of two words with SUAC and Chandris. Prices is operated with SUAC and Chandris. Price sign at law words for £194. Gruise around the Islands, or through the Panama Canal or even along the Amazon.

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SOUTH AMERICA £279

Chateauneuf du Pape

cutered with collec plantations. Had wine rather than rum been the littal "escape" juice, the British oright not have found it so easy to displace the vine. Miss I.P. incidentally is nut a

Miss I.P. incidentally is nut a precludentally is nut a missiveness in the holiday trade rectaurant. I.P. stands for try too far. As a result it now costs to far Jamaican conking in Kingshall for the holiday and tabbage, curried goat, saltish and ockee, jerked pork, green bananas, yams, pickled fish, peas and rive, bammy and Johnny cakes.

PUBLIC transport is rudimentary and without a car you are untilled when the island that Ealen in any profer and with one hard drink and a little water, lunch for four costs \$11 Jamaican

Banniy is a crisp, buttery cake made from cassava, the Arawak staide and a great favourite, but a lot of trouble to make, it is said starch. Jerked pork is smoked suckling pig highly speed and popular in Maroen country, the areas around Moore Town in the east and Accompang in the west, Another place to eat a Jamaican meal is Sun Great House, run by Jack Gold and his wife, five miles but of Montego Pay. Although it is easy to like, must places in which tourists go the not serve Januarean fined.

THERE IS a new generation of visitors to the island—one can hardly call them tour;sts-who seem to prefer Jamaican food to the internæional cuisine generally offered at the hotels. They are younger and poorer llian the more familiar inhabi-tants of "millionaires" playtants of "millionaires" play-grounds" like Montego Bay and Port Antonio, where Errol Flyun infulged in whal one guidebook calls "intensive relaxation." They include hippies and such, and a lnt of them are young Americans. It would be good if some young British could afford to visit Jamalea. I felt that Jamaiene would appreciate it Jamaieans would appreciate it.

Some may next summer. Until now the cost of getting there has been the big barrier between the ordinary British traveller and the Caribbean, Thomson Holidays with two muted cheers from the

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Air Transport Licensing Board 1 who license every commercial plane that flies out of the UK1, is about 10 break that barrier. Last week, Thomsons started marketing 15-day Gem-pension holiday. in Jamaica at prices ranging from £145 to £245 taccarding to hotel amenities and the seasons which at the lower figure is in effect nearly £70 less than the cheapest laurs to Jamaica using scheduled

حكذا من الاصل

airlines now on offer. Thomsons originally priced their Jamaican package at only 1129 hut the ATLB considered that this was taking price per-missiveness in the holiday trade

likely ever to find the island that hes behind the beaches. For this reason many villa reotals include a car in their asking price.

The surroundings of Ocho Rios to hurgeoning resort on the north coast! are wonderfully rewarding to explore. But it would be hard work without a car. Having a car (courtesy of the Jamaica Tourist Board), I was able to take up the cold challenge of the Dunn's River Falls—an assault course for water sprites where you can climb through the rocks and rapids for a wet mile or two. I also spent a quiet morning at Brimmer Hall to see a working plantation, to eat a Jamaican meal and drink rum and green eoconut water and idle in the swimming pool.

A car is also handy to get up A car is also handy to get up to Mrs Lisa Salmon's hird sanctuary, up in the hills above Anchovy, near Montego Bay. Here for \$1 Jamaican (50p) you can speed the day bird-watching. At 4 pm Mrs Salmon feeds them and 30 or more kinds of nalive hird can be seen with luck hird can he seen with luck, patience and knowledge. The big treat for children (of all ages) is to feed the humming birds from a bottle of sugar syrup. But Mrs Salmon fears for the future of the hirds, what with pollution and predatory humans who shoot for shooting's sake. Encouraging tourism is going to increase the threat to the hirds and to the island liself in the long run. The hope is that it will bring more good than harm,

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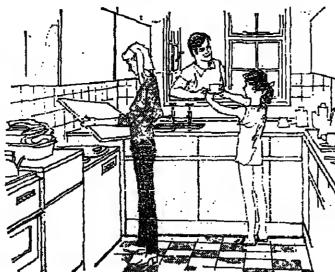
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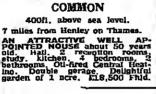
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has a soo married to Fred's sister.
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is Heather's father, and Ian is Janet's father.

Marriages have occurred only between descendants of the ploneers and never between brothers and sisters. No one has married more than ooce and oo couple has had more than two oblides.

had more than two children.
'Who is Fred's wife and
who is Doris' father?

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13 " Wars and -(St. Matthew). (7)
15 Elementary Introduction used in painting. (6)
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back row? (4)

22 "Eyeless In Gaza, at the with slaves" (Mil-ton). (4)

25 Brotherly, perhaps, in a comparative sense? (10) 26 Almost stingy. (4) 27 The impulsive way to send

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1 Dreamers who love to feast 2 Credit granted for a mate

their eyes on top movie actors? (4-6) 8 It takes seconds to get a

tress cover. (4)
3 Uncommen amalgamation of two army cerps. (4) 1/4
4 Enthusiasm of a right sulfil. taxi for a scoundrel. (4) len type! (6) 10 Wheat merchant has to 5 Complicated item to work give out cards in a secret place. (4-6)

out with a special duties; group. (9, 6) Listen on board for the 11 A bit of wood from the cutters. (6)
7 Sallor with novel of a primitive kind. (10) 9 Dan't endlessly sick me

produce stuff for the dinner table ? (10) 12 It was ragtime after midnight for this dancer 13 Desires to change

14 Melodiaus, no good for interrupting the essential part. (7)
15 Source of hot money for the confectionery business (10)

19 Fairly good engineer in state of depression. (6)
20 Expression of the affirma. tive in chant. (6)

24 Traditional story of god, and heroes presented in

22

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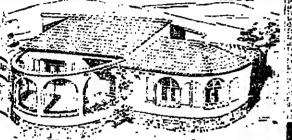
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cck to choose their Jay (10.15 BBC1) should be worth cek wait for ITVs

rhen she esks for escription of his and voice of a ps. "I get that tion all the time, rays." They'll be as I'm lowered hat shout your

Apart from The Sorrow and the Pity (see Friday) It's the BBC's week to show off three of the big stars, like they don't make any more. Toolight Clark Gable twinkles his way through Soldler of Fortune (7.55-9.30, see Today Listings). Then Joon Crawford disploys 1945 Oscar-winning form as Mildred Pierce (Tuesday, 9.20-11.05 Hidden Pierce (Tuesday, 9.20-11.05 Hidden Pierce (Tuesday, 9.20-11.05 Hidden Pierce (Ann Blyth, spoiled brat of a daughter (Ann Blyth, oxeclient) for second husband Zochsry Scott Michiel Curitz directed Jances M. Cain's story as showpiece for her ac uver-indulged Mon, conduit in murder. Then, at the end of tha week, Tyrono Power displuys his startlingly good looks and lack of persunality to on

Gabnell String Owartel: nar I:
Barlos, Haydir. 10.40 Viopie and
Relorm in the Enthylkemiteririsk. 11.00 Outriets continued:
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(1950)—Comegy with congs (see Sest Films). 10.00 Loudon, 11,15 The Saint, 12.15 Reflec-flon

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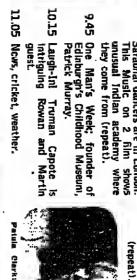


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hy the cavalier

THURSDAY

11.45 12.15





Harry and Adam and Eve SATURDAY Lena,



QUITE who wants to watch the Tredes Union Congress (9.30 on-words, Monday-Friday ITV; coverage on BEC2 is to be onnounced leter) is a bit unclear, unless it's militant night-workers who aren't dolegotes, but it's good to see both sides making the effort to get-away from routine programming in the Half the TUC DAYTIME CHOICE

daytime. Mind you, Thomes is chickening out in the afternoon; they are geing te show the TUC in the normingo, but its regular schedule of bits and pieces in the afterneons, plus Rocing from Doncaster (200, 230, 300) on Wednesday, Thursdey, Friday. Other ITV companies vary in their afternoon coverage.

With their second channel catering for lovers of union discentees, BBC1 hes some attractive afternuous offerings. On Monday, there looping the loop in Gilding (4.53) then the start of the reruns of Fegasio

expensive sweshlatckler, Ceptoin from Cestille (Soturdoy, 4.15-8.30, Biv(1). This 1947 constume driana about Spannerd looking for action to the Spannerd looking for action to the Spannerd was competently handled by director tlenry King in 1947, but as in all three movies, it you love the star you'll lova the picture.

BEST FILMS

around in his super-subminitine, Irwin Allen made it oil great fun; 10tt.

Rilot in Cell Block II (Loncs, Fridoy of 10.30-12.09); ("aged (Yorks, ditto)." Novo 10.30-12.09); ("aged (Yorks, ditto)." Aged (Northead, by Jail brutality; Agnes Moorhead, by Jail brutality; Agnes Agnes Agnes Agnes Agnes Agnes

with the caption "June Allia tha girl in Green Julia, ITV's evening play." Thuse who watched must he been puzzied by her non-appearance, particularly so the whole play was a discussion between her boy-friend and his friend.

The explanation is, to evoid the audience realising that she never actually takes part in the action, playwright Paul Ahelman instoted arranged that when John Hurt, playing the part of the friend, solitarily goes to enswer the door-boil at the cord, she is atanding there framed in the doorway. Someliew or other, the pleture was faded out before the cloor was opened. Incidentally, the director of Office Party (ITV's Tueoday night play on August 17) was Voytek, and not Piers Haggard as I oald.

MONDAY

TODAY

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WEEK'S TELEVISION COMPILED DY LIKE MICH

Autumn is

WEDNESDAY

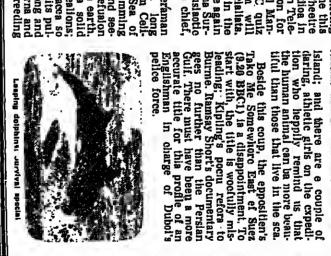
TUESDAY

, BB

BBC 2

FAR AND AWAY the best programme of the right is another of Anglies wildlift documentaries, double the usual Survival length Anglies wildlift documentaries, double the usual Survival Special. The corner in nature films shared by tho East Anglian programme company and the BBC's Briotol-haoed naturel hiotory uoit auggests e course of action which the ITV companion have alwayo resisted end is even greater anathema to the Corporation's London-based bosses: that each region should be encouraged to specialise in ona type of pragramme so that it becomes mere and more axpert in its contributions to the national network. A glimmering of this commoosense mere and gramme so that it becomes mere and more axpert in its contributions to the national network. A glimmering of this commoosense mere and more axpert in its contributions in the rensfers to the new BBC studion in Sirmingham. Just as Southern Televiolon have made e reputation for children's notwork shows end Manchester has become the BBC quiz centre, perhops Birmingham will now be the short pley apacialists. Manwhila The Richest Sea in the World (10.30 ITV) proves once again the tremendous strength of the Survivel unit under the enthusiaotic hend of Anglia's programme chief, Aubrey Buxton.

This time he bas sent cameraman Des Bartlett off to that long peninsula hanging down from Cellfornia that embraces the Sea of Cortez, which is so over-brimming with pinnkton that marine and seebild with leaping porpoisea and sealions; a 75-foot finback whele auriaces so close that you can sea down its pulsating blow-hole; there is a long and fescinating battle batwoen terms and guils for possession of e breeding Brownskin girls stay at home



NO COUNTRY ever had such a ekaleton in her closet as France in the way she behaved after Hitler took over. With British troops pushed into the sea and de Gaulla a lonaly derisory figure waving the France Franch flag in London, the nation ambraced Mershal Pételn's collaborationiam and wont on to enect sevage racial laws. Whila tha Jewa were being rounded up, the cabarets and racecourses were in full swing. When requested by the Getapo to detoin all Jewa over 16 for deportation, Paris police went further and arrested 4,000 children too. "I am practising prophylaxia," was how Fierre Laval excused himself. They were never accn again. As for the much-boosted Resistance, this was only a relative handful until the wer was much-nearer won. And these husily shaving the haeds of girl collaboretora after the liberation were often the guiltiest them-

nasty truth

A long night of

FRIDAY

Theor facts came drametically to light this apring when Marcel Ophuls' and André Harrio' film Le Chagrin et le Pitlé, was shown in a few amail French cinemes. It has become the moot telkad-ebout fillo

of the year and e whole night has ow bach cleared here for it under the title The Sorrow and the Pity (BBC2: Part One, \$.00-10.40; Part 2, 10.05-12.30; the News during the five-minute break). Tha acund-treek is in English and it concists of contemporary newsreel, found mostly in Germany, and a reconstruction of life in one tewn. Plus interviews with Anthony Eden. Special Opohead Maurice Buckmaster. Pierre Men. dec-France. Maguis leaders and Garmans stationed in France. There are still many of the wartime French generation who do not like to be reminded. ORTE, for instance, the French BBC, has ignored it, although Swiss and German TV were co-preducers. German TV were co-preducers. German of the Place (11.05 BBC1) ataged by the Frechold compony A woman of the Place of him.

Kenneth McKeller and sa on. Ending tonight: Mission Impossible (7.10 BBC1) in which Leonard Nimoy allows himoelf to be taken hostege. Both Bird's Eye View with the repetted A Greon and Pleasant Land-Up (10.50 BBC2) and Lato Night Line-Up (10.50 BBC2) are devoied to their most modish of headisches, pollution of the environment. Ao John Lloyd seys in the commentary that Alandoliseys in the commentary that Alandolise reads in the helicopter-sbot look at the way we are fouling up our Jerusalem, "the English combine a porfectly genuine passion for the countryside with an almost uncaused with an almost uncaused in the third of Mike Wooller's All in a Day multi-camers of the past and prefending to fight battles all ovar again. Six hundred bemused men and a few amused women opent the day and night of May 29 storming and defending Warwick Castle in the rain in injustion of 1842. Judying from this flim, the result was chaos, a pageant of the Civil War without

(5.20), the exciting yarn of a oun-marine in Nelson's day. On Tuosday' there's tha reteiling of the true story of Dick Turpin (5.00), drematised, balancing the first of a rather diresounding new American cartoon scrioa about the Harlem Globe-trotters (5.28). On Wednesday, Behind the Scenes shows an American documentary on how a enwboy illing is made. Some of My Best Friends are Hurses (4.58), Thursday brings Adventure River (5.15), an expinration of the Dart, from the hops of Dartmoor to a trip on guide John Earle's old cooster et Dartmouth.

Whatever

happened to June?



representativa of British law end order in a primitiva land, and his boss, Shelk Rashid Bin Meklim, as a nicer chap than oome oil billinnelico. But it all rather lacks drama and doean't make one care much about British's pulling out and leaving him on his own. After all, he still has Jeck Briggs to protect him. However, don't awitch over to the Armehair Theatre expecting to ha any more gripped; Thankes have come up with a dud in mother deoperotely titled offering. Brown Skin Gal, Stoy Home and Mind Bay-Bee (0.00 ITV) by Robert Holles have class lodger et a minimal rent because ohe needla a mon about the bed. It's one of those will-they-won't they feasors interrupted by combarrasaing monochrome day-dream acquences of cemmercial-brenk-type lovemaking. Frankly, it's impossible te care whether they will or won't, and notither a surly Billle Whitelaw and a child—feetingly giltopsed—and is getting brown sitting in the gardon. Come to think of it, it might have been hetter for the East of Suez documentary.

Pick of the 10.10 BBC1 regional optouts: the Nextl-West'a Decisions, Decisions, pits Blackpeol's roin against the inexpensive eitraction of the Costa Brava and ehowe with J. B. Frieattley, who is philosophical ahout the official brunh-off he has got from his home town of Bradford in not pit him its Freedom; writer-lecturer Garonwy Rece is BBC were sole BBC programme of the Edinburgh freelival by putting on the sole BBC programme of the week from thero, Festivel 25 with bisgnus Magnusson, only locally.

THE SUMMER is ending—officiel. This work sees the winding-up af the quarter's BBC1 series ond next week the seutumn starts with new runs of Buo Peter, Magic Round-about, Entertaining with Kerr. Ask the Family, Troubloshoofers (Monday). Animal Magic, Quin Ball (Tuesdey), Star Trek (Wetlnesday), Buchelar Father, (Thursdoy), Ask Aspel (Fridhy). New serkes include Shells Himcock and Donald Housdon in a domestic camedy that was publicly piloted o few months sho and Forties fluo; the Bechelors in a connedy citips from Thirties and Forties fluo; the Bechelors in a connedy series about three Irish brothers; and Shirley Jones in a connedy series, about three Irish brothers; and Shirley Jones in a depreceding lot, by and Jerge. Back, also, will be repeate of Steptoe and Son, heraided by An Haur with Harry Cerbett (9.20 BBCI), consisting of e regrind of the episode about how the old man furna out to have heen a champion ballroom dancer, pluo half an hour of Corbett's life-story interrupted by an uninapiring choice of hie favourite films.

Lena Martell, a Scota girl-ainger hetter-known ebroad than here, has ser own series starting, ton (esa Saturday) and is one of the eleven star acta abowcased in Stars from Scotland (2.00 BBC1), which atherwise contains all the obvious raores.—Moira Anderson, Jimmy Logan,